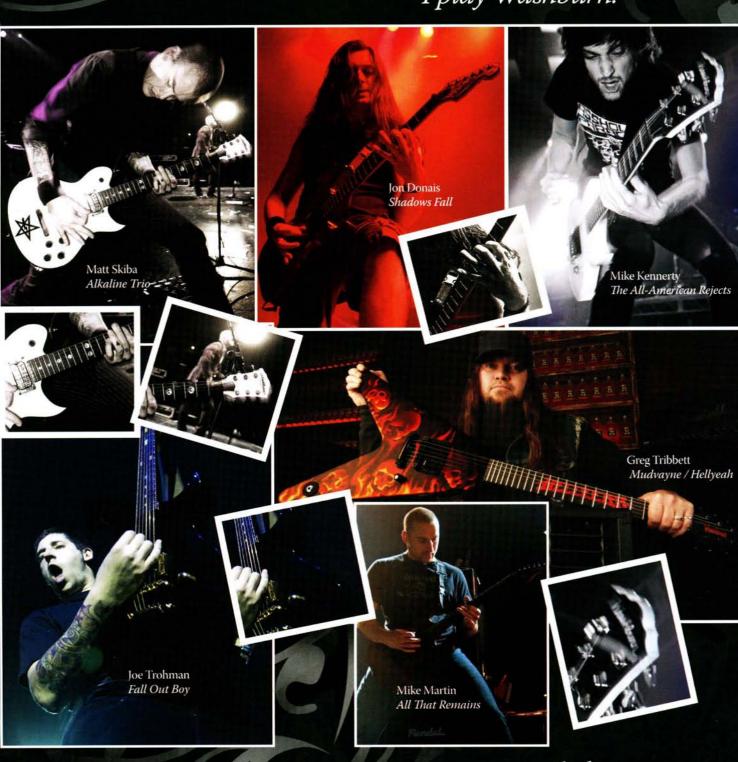


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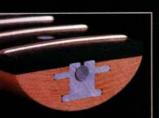
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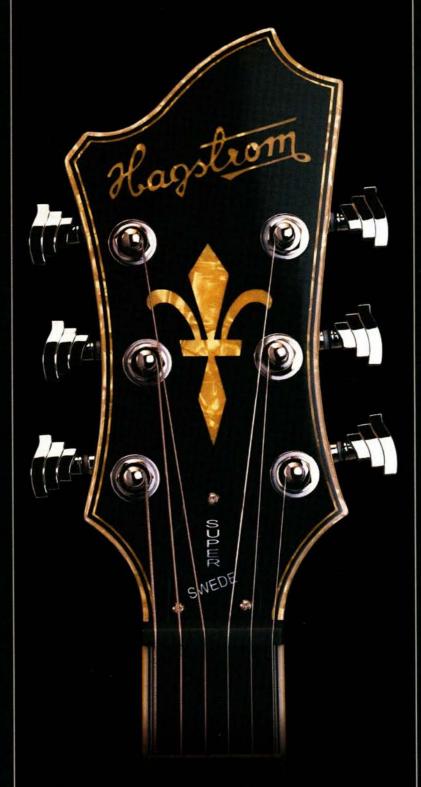






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CITENIS

VOL. 28/ NO. 6





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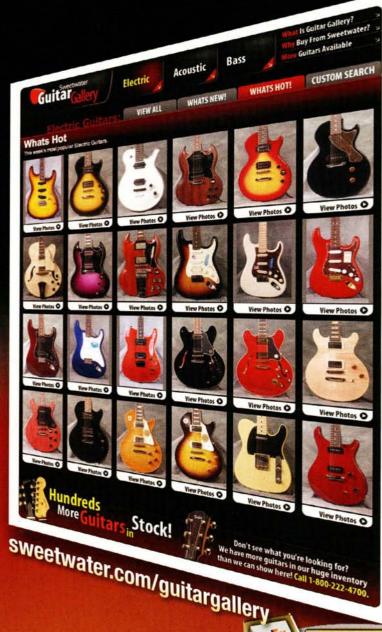
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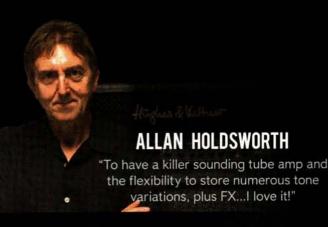
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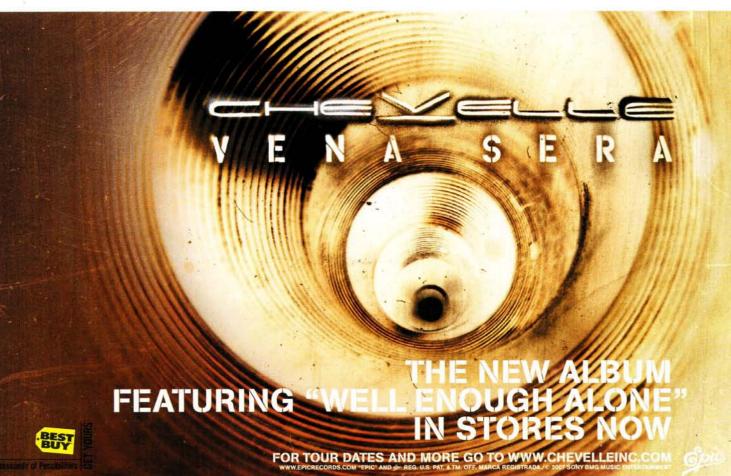
It is beyond excellent!"

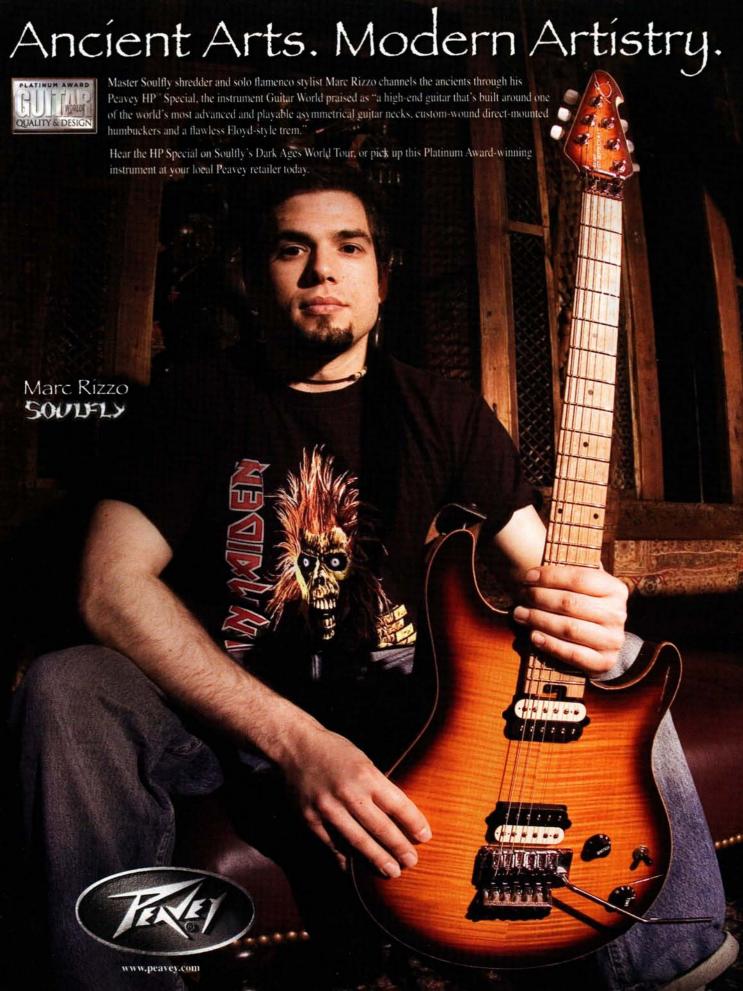
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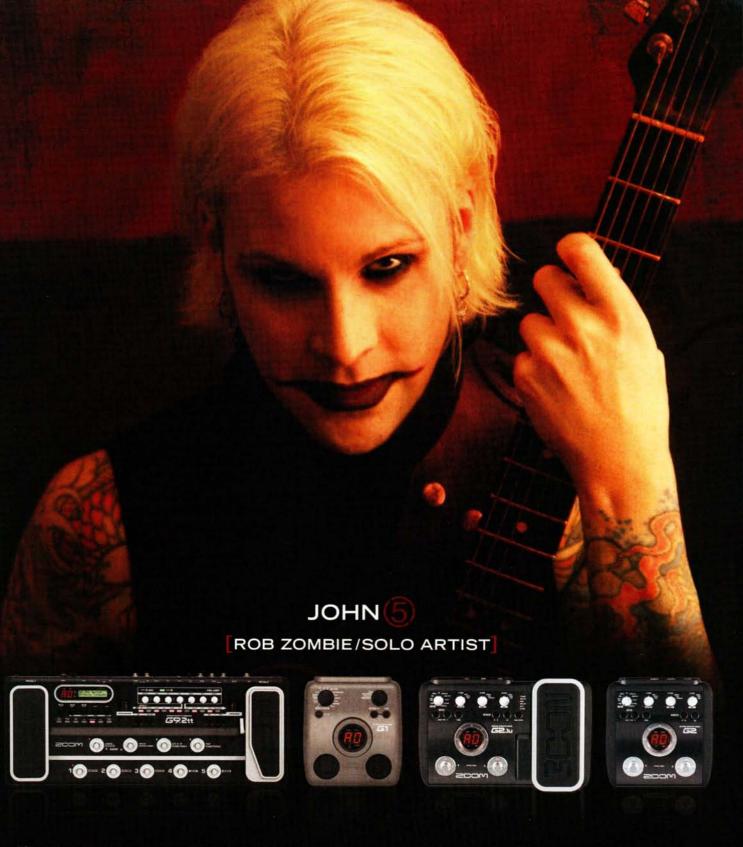


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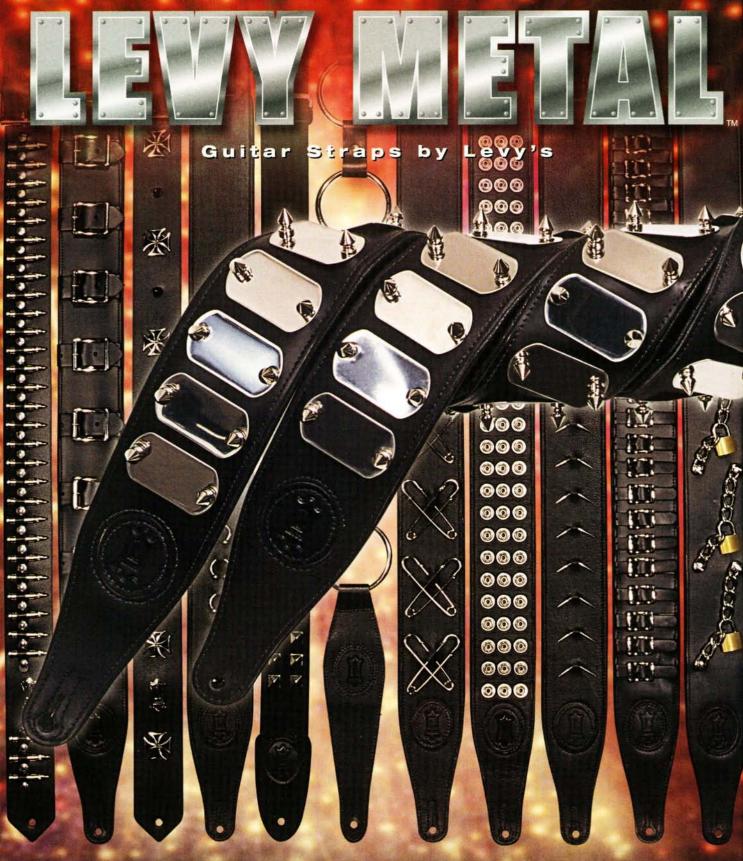
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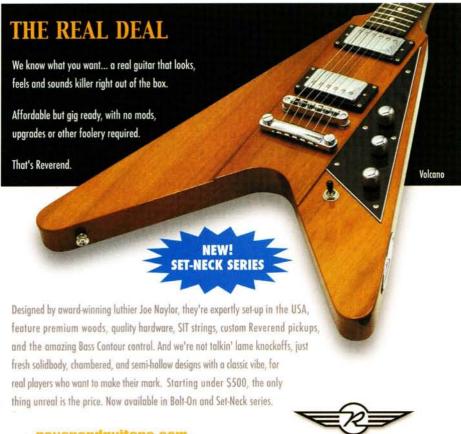
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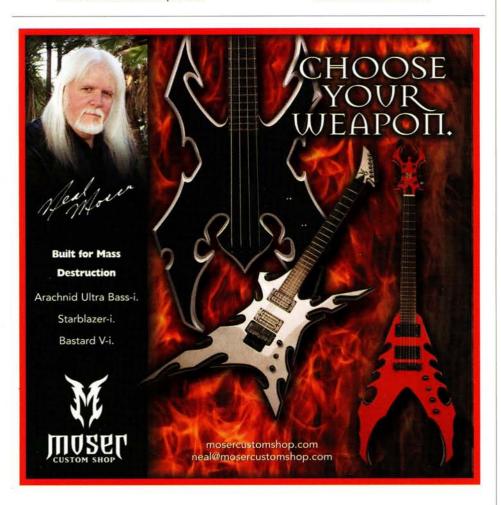
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CONTRIBUTING WRITERS Jonah Bayer, Tom Beaujour, Joe Bosso, Matt Bruck, Dan Epstein, Chris Gill, Randy Harward, Eric Kirkland, Joe Lalaina, Emile Menasché, Adam Perlmutter, Jon Wiederhorn

PRODUCER OF DIGITAL MEDIA Peter Heatley VIDEOGRAPHY & POST PRODUCTION Albert Covelli ONLINE EDITOR Jeff Kitts

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MUSIC ENGRAVERS Staccato Media Group, Inc., MusiComp, Inc. MUSIC CLEARANCE AND COPYRIGHTS Sean McDevitt

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DESIGNERS Alexis Cook, Josh Labouve, Turtle Burkybile

PHOTO EDITOR Jimmy Hubbard PHOTO RESEARCHER Anna Dickson

DIGITAL IMAGING SPECIALIST Justin Phillips

EDITORIAL AND ADVERTISING OFFICES 149 5th Ave., 9th Floor, New York, NY 10010

(212) 768-2966; FAX: (212) 944-9279 EMAIL soundingboard@guitarworld.com

WEB PAGE guitarworld.com

SUBSCRIPTION INQUIRIES AND CHANGE OF ADDRESS (800) 456-6441

BUSINESS

PUBLISHER Greg Di Benedetto greg@guitarworld.com

AD DIRECTOR Robert Dye

646-723-5431, robert@guitarworld.com

ADVERTISING SALES Jason Pert

646-723-5419, jperl@futureus-inc.com

ADVERTISING SALES Matt Charles 646-723-5426, mcharles@futureus-inc.com

ADVERTISING SALES Scott Sciacca

646-723-5478, ssciacca@futureus-inc.com ADVERTISING SALES Jeff Tyson

646-723-5421, jtyson@futureus-inc.com

WEST COAST ADVERTISING SALES Dan Brown 323-528-4200, dbrown@futureus-inc.com

AD COORDINATOR Anna Blumenthal 646-723-5404, anna@guitarworld.com

PRODUCTION

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PRODUCTION DIRECTOR Richie Lesovoy PRODUCTION COORDINATOR Hans Hunt

CIRCULATION

NEWSSTAND DIRECTOR Tom Ferruggia CIRCUI ATION DIRECTOR Crystal Hudson FULFILLMENT MANAGER Diane Rewerts SENIOR NEWSSTAND MANAGER Heather Browand CUSTOMER SERVICE MANAGER Mike Manrique BILLING AND RENEWAL MANAGER Betsy Wong

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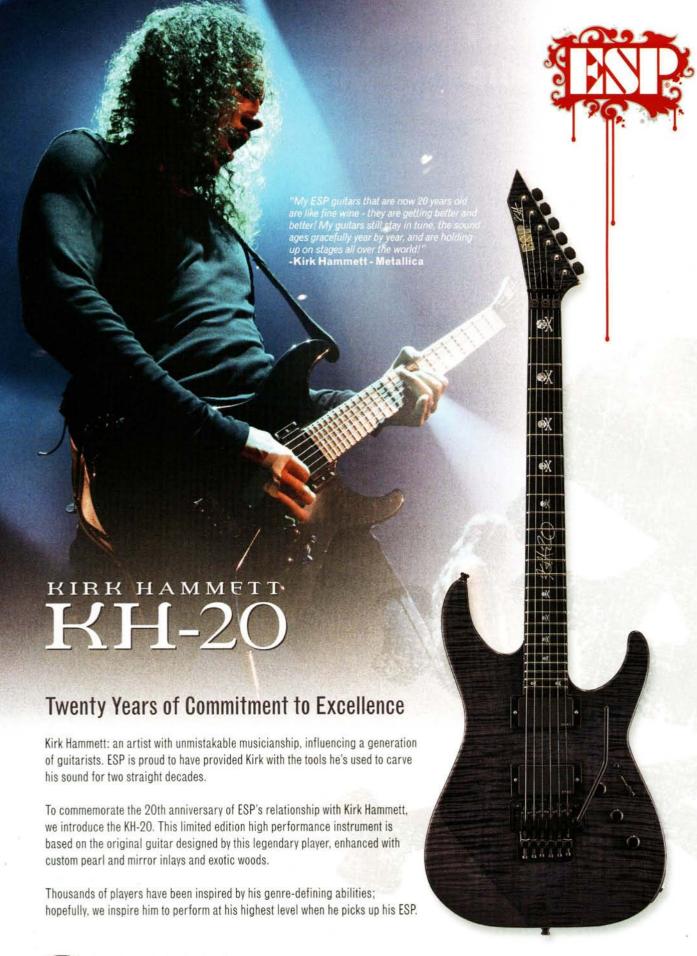


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JUNE 2007

THE STRAT CAT

OU MAY NOT be familiar with his name, but if you play guitar, chances are that you owe Bill Carson a debt of gratitude. Carson, who passed

away on February 15, originally made his mark as a topnotch western swing guitarist, but it was his contributions to the design of the legendary Fender Stratocaster that earned him a special place in the history of popular music.

Beginning at Fender as a part-time assembly worker in the early Fifties, Carson would also take prototype instruments on gigs with him and make design suggestions based on how the guitars performed. He reportedly wasn't particularly thrilled with the

bruises caused by having the plank-like body of his Telecaster guitar dig into his ribcage several hours a night at gigs, so he suggested to Leo Fender that his follow-up guitar incor-

porate "body contours" that would make the instrument more comfortable to play and "wear." Carson famously remarked that the new instrument should fit the body "like a well-tailored shirt." In response to Carson's request, Fender created the shapely Strat, whose sleek lines set a standard that has endured for the past 50 years.

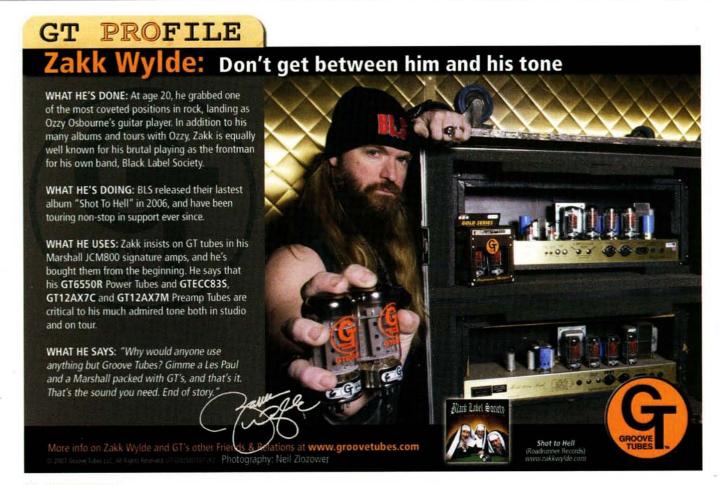
Carson left professional music in 1957 to work fulltime at Fender and went on to play a vital role in designing, building and selling Fender guitars. At various times in the company's history he served as a supervisor for guitar production, director of artist relations and in the sales department.

"Once, when I was listening to Bill play a Stratocaster, it really hit me what the whole thing was about," says Mike Lewis, Fender vice president of product marketing. "The Stratocaster was built for western swing music—you have to remember that what we use it for now didn't even exist back then—and here was one of those guys, Bill Carson, the real deal, playing that kind of music on the guitar that was built specifically for that music. It just sounded so big and full; it was amazing."

Here's to Bill Carson: the real deal, and the original Strat cat.

-BRAD TOLINSKI Editor-in-Chief







MIDINGBO

SEND LETTERS TO: THE SOUNDING BOARD, GUITAR WORLD, 149 FIFTH AVENUE, 9TH FLOOR, NEW YORK, NY 10010, OR EMAIL US AT SOUNDINGBOARD@GUITARWORLD.COM.

DEATH ROW

I've read Guitar World for a long time, and although I have always enjoyed your magazine, this is the first time I have felt compelled to write a letter. Your story covering the life and career of Chuck Schuldiner was quite wonderful. I would never think a major magazine would give him such a big feature due to the obscurity of even the most influential death metal artists. And in that respect, Chuck was absolutely immense. I hope someone who never listened to Death can discover Chuck's genius of melding technical and brutal

metal with a sound that makes each note discernable. That is a rare feat in death metal, and it reveals how brilliant he was.

> -Travis via email

Thank you so much for including a transcription of Death's "Pull the Plug" in the April issue. I have been waiting a long time to see a decent death metal tab in Guitar World, and I hope there will be more to come.

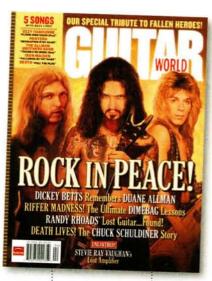
> -Mike Wallace via email



Your tribute to Chuck Schuldiner really touched me, as I've been a Death fan ever since 1987's Scream Bloody Gore. I was a member of the Death fan club and got to meet Chuck a few times. He was a really nice fellow, and it saddens me to know he's not with us anymore.

> -Glenn Aroca via email

I can't tell you how happy I was to see Chuck Schuldiner's name on the cover of the April issue. Chuck pushed the limits and followed his heart and produced some amazing and inspiring music. To any young person looking to



TO ANY YOUNG

PERSON

LOOKING TO

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I CHALLENGE YOU TO SIT **DOWN AND WORK YOUR WAY THROUGH DEATH'S** CATALOG.

hone their metal chops: I challenge you to sit down and work your way through Death's catalog. If you want to learn to play precise, technical metal, there is no better way. Thanks again for recognizing an icon.

> -Ben Ritchey via email

I have been a Death fan since 1993, and I never knew Chuck's story until I read your April issue. His music is an inspiration to me, and I compliment you on recognizing his impact on music.

> -Rippy Bryan Williams Gallup, NM

FORGOTTEN HERO

I really enjoyed your April issue tribute to fallen guitar heroes, but I couldn't help notice that Criss Oliva, the late guitarist of Savatage, was not mentioned. To me, Criss was a wonderfully talented guitarist who was responsible for creating some all-time classic metal albums with Savatage, and I wish he would be recognized more when magazines pay tribute to fallen heroes.

via email

GETTING IN GEAR

As a longtime reader of Guitar World, I just wanted to compliment you guys on the redesign of the Soundcheck sectionit's simply night and day compared to the old design. Beautiful, elegant, and it gives the gear reviews a much-needed foundation. Kudos to your reviewers for their straightforward content-content that shines even more given the new layout. -Andrew Sargus Klein

via email

IRON MAN

I haven't written in before, but the fact that Iron Maiden's "Hallowed Be Thy Name" was transcribed in the April issue compelled me to drop you a note. Iron Maiden epitomizes heavy metal guitar, and I've always thought it a shame that most magazines continue to print tab that has already been done time and time again. Thank you for changing it up.

-Corie Connealy Omaha, NE

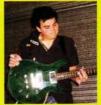
PLACE YOUR BETTS

A very big tip of the cowboy hat to Andy Aledort for his excellent interview with Dickey Betts, my all-time favorite guitar hero, in your April issue. Even a fan from 1969 like myself learned something new from that article.

> -Mitchell Horowitz Long Island, NY

-Di Wu

EFENDERS OF THE FAITH



LEIGH PRADO

AGE 22 HOMETOWN Canberra. Australia **GUITAR Belman Grand Double Cutaway** "Porcelina of the Vast Oceans" by **Smashing Pumpkins** Diezel VH4 head



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AGE 18 HOMETOWN Calasiao, **Philippines** GUITARS '71 Fender Stratocaster Japanese reissue, Orville by Gibson Les Paul Custom Racer X and Yngwie Malmsteen songs **Original Fifties Les Paul**



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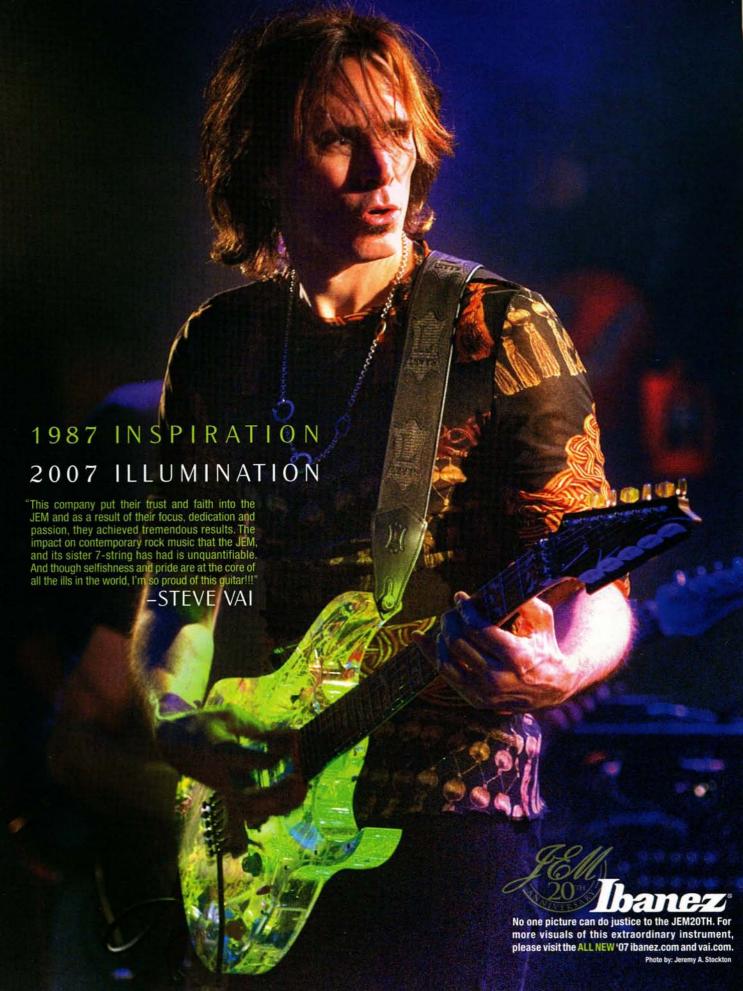
HOMETOWN Kentwood, LA **GUITARS Fender Stratocaster**, Ibanez GAX70 "Lips of an Angel" by Hinder and "Enter Sandman" by Metallica Fender Jaguar, ESP Viper and a Marshall amp

Are you a Defender of the Faith? Send a photo, along with your answers to the questions above, to defendersofthefaith@guitarworld.com. And pray!





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STRAIGHT SHOOTER

A newly sober Slash pops the cork on Velvet Revolver's long-anticipated sophomore effort, Libertad.

By JOE LALAINA Photograph by JIMMY HUBBARD

OLLOW-UPS are hell. If anyone knows that, it's the hardrockin' vets in Velvet Revolver. Their 2004 debut, Contraband, went to No. 1 in the U.S. and sold double-Platinum, while its track "Slither" snagged a Grammy for "Best Hard Rock Performance."

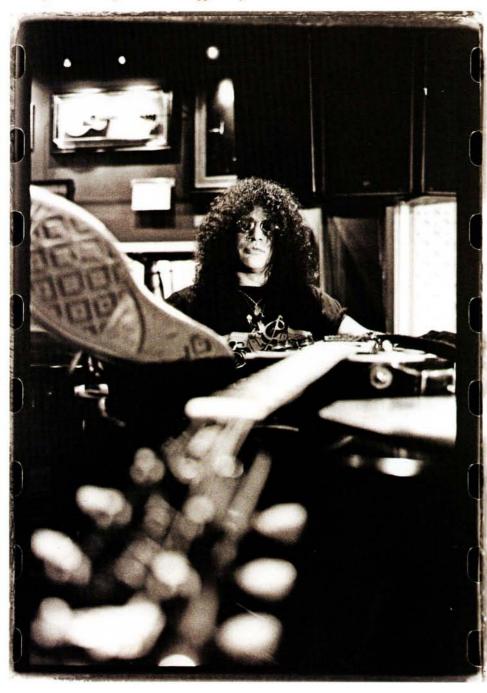
So how do you top that? Apparently, you don't even try. According to guitarist Slash, the group's forthcoming release, Libertad, is being delivered straight from the band members' collective heart. "It's not tailor-made to be a huge hit; it's more about our attitude and the direction we were going when we created the record. We've written songs that aren't clichéd or run-ofthe-mill. This album is a good example of the collective talent of the band coming to the forefront."

Velvet Revolver began work on the album last summer but were interrupted when Slash went into rehab, "I had some issues to deal with once and for all," he says. "I've been clean and haven't had a drink in eight months. I'm on a mission to prove to myself that I can stay sober. I went to rehab for other stuff besides drinking, but I got rid of the alcohol, too."

The Libertad sessions continued full force with Slash in October, first with producer Rick Rubin and then Brendan O'Brien. "Rick wasn't as hands-on as what we needed," says Slash. "He prefers bands to organically come up with material at their own pace until they can deliver the quintessential great record. But we can't sit around for months writing an album; we're old-school in that we like to work as quickly as possible and move on.

O'Brien helped the band tighten up its songs and complete the album within a few weeks. "He also happens to be a great guitarist with lots of ideas," says Slash. "It was inspirational to be around him."

Libertad drops in May, and Slash says he can't wait. "Right now I feel how I felt back when I was a kid racing BMX bikes. It's like I'm at the starting gate waiting for the gunshot. I'm ready to go." *



TUNE-UPS news+notes

DIGITAL LADYLAND

IK Multimedia's AmpliTube Jimi Hendrix Edition offers guitarists a virtual Experience.

VEN IF you used reissue equipment, it would cost tens of thousands of dollars to duplicate

the various rigs that Jimi Hendrix used throughout his career. Instead, for about the price of a stomp box, you could get IK Multimedia's AmpliTube Jimi Hendrix Edition, a software product that gives you instant access to virtual models of the amps, cabinets and effects that Hendrix used.

Jimi Hendrix Edition features digital recreations of nine stomp boxes, four amps and seven cabinets that Hendrix used during his career. Among the models are the Vox V846 wah, Univox Uni-Vibe, Roger Mayer Octavia, various fuzz boxes, a



Marshall 100-watt "Plexi" head, various Fender amps, and Marshall and Fender cabinets in 4x12, 2x12 and 2x15 configurations.

The software also includes six microphone and four rack-effect models for recreating Hendrix's studio sounds. A large selection of presets duplicate the rigs and settings he used on various songs, allowing you to play the same sounds and learn how he created his signature tones.

AmpliTube Jimi Hendrix Edition costs \$249 and operates as a stand-alone application or as an AU, RTAS or VST plug-in with your host software. It's compatible with Power PC and Intelbased Macs and Windows XP. For more information, visit amplitube.com.

BETCHA CAN'T PLAY THIST

FREDRIK ÅKESSON

of Arch Enemy

"HERE'S AN ascending run in the key C major—or A minor, depending on how you hear it played entirely on the B and high E strings [FIGURE 1]. It involves the use of all four fretting fingers and requires some pretty wide fret-hand stretches.

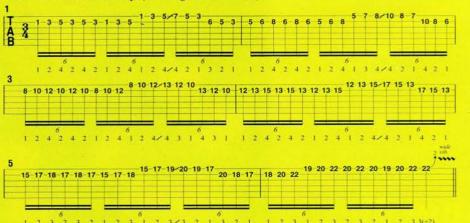
"The run is based on an 18note phrasing pattern that is applied to successively higher positions of the C major scale [C D E F G A B] as you climb up the neck via finger slides and position shifts. Be sure to use the fret-hand fingerings indicated and strict alternate picking [down, up, down, up...]."



Check out the Lessons section of the new guitarworld.com for an expanded version of this Betcha Can't Play This!

FIGURE 1

Gtr. tuned down two whole steps (low to high: C F Bb Eb G C).



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NIKON AT JONES BEACH THEATER . SEPTEMBER 9, 2006 . WANTAGH, NY



but it's also freezing cold. Plus, it shoots out so fast that it would probably knock you down if you were standing in front of it. It's that powerful."

ROYAL HIGHNESS

Brian May and Queen put their majestic touch on IMAX Alps film.

By ANDY ALEDORT

UEEN have always appeared larger than life. So it's perhaps fitting that the British group has contributed to the soundtrack for the new IMAX

film The Alps. Produced by MacGillivray-Freeman, makers of the hit film Everest, The Alps contains stunning footage in an incredible real-life tale of John Harlin III's journey to summit the mountain that claimed the life of his father.

"I had a good feeling about the project right away," says guitarist Brian May. "I saw our participation as a great opportunity, because I particularly enjoy working with sound and vision together and how the combination can effect one's emotions."

Queen's previous soundtrack work includes Flash Gordon (1980) and Highlander (1986); May also contributed to the soundtrack of the 1999 film Furia, which he describes as "a fabulous French art film that is very dark and emotional," as well as a theatrical production of *Macbeth*.

For *The Alps*, May and Queen put a particularly lofty spin on two Queen favorites, "Who Wants to Live Forever" and "It's a Beautiful Day," creating orchestrated ver-

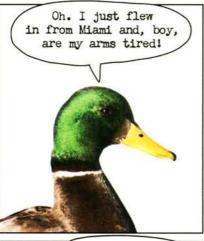
sions of the songs that appear in the movie alongside the original studio tracks. In addition, May contributed his distinct playing to many of the film's arrangements.

"We had one very long and intense day in a London studio to fulfill my part in the recording process," says May, "and it turned out very well. There's a little bit of 'Don't Stop Me Now' in there, but mainly it focuses on the heavily charged stuff, such as a live version of 'Lost Horizon.'"

Soundtrack work, May finds, has its own distinct rewards. "It's a luxury, actually, and very stimulating. Instead of looking in the back of your mind for the muse, it's right there in front of you. I find it instantly inspirational."









© 2006 American Honda Motor Co., Inc. EX model shown.



PAUL GILBERT

He's a shred monster who's played in Racer X and Mr. Big and is on the current G3 Tour. But what Guitar World readers really want to know is...

I know you went to Musicians Institute and I'm wondering a couple things. First, in which specific ways did it help you, and second, do you think you would've been just fine without it? -Jaron

It probably depends on what "just fine" means. [laughs] It helped me enormously in that it was the first time music theory was presented in a way that made sense to me on the guitar. I had taken music theory classes in high school, and it was presented as a kind of math class that was only useful to piano players. At M.I., it was presented not only as pure theory but also in terms of how it applies to the guitar. Also, it was very inspiring to see so many great teachers and students. That motivated me to practice a lot.

As for being fine without it: I'm mostly a self-taught musician. The things I learned at M.I. were really valuable, but I already had something to offer musically just from playing in rock bands as a teenager. That said, prior to attending M.I., I would occasionally get stuck in ruts where I was playing my same licks over and over. That never happened again after M.I. That experience really opened the lid of what's possible. Now it's an unending musical journey, which is really fun. ****

Who do you consider to be the best shredder on the planet? -Lurina Gross

Well, I'm still getting used to the word "shred." When I first wanted to play guitar fast, there was no such word. I guess Eddie Van Halen was the first player I noticed playing fast. What he did was obviously cool from a musical standpoint, but it was also athletic. and athleticism

is probably the distinguishing characteristic of shred. I really liked that about Eddie. Same with Yngwie: he was probably the last guy whose music I sat down with and tried to figure

out. His picking technique was just so exciting. Even though you could hear Uli Jon Roth and Ritchie Blackmore in Yngwie's playing, he really cranked it up a few notches.

When you used that drill-bit pick, how exactly did you put the pick on the drill bit? [Gilbert used a cordless drill with three picks attached to a dowel rod to perform the last 16 measures of the solo to the Mr. Big song "Daddy, Brother, Lover, Little Boy (The Drill Song)"] -Rob Rodrigues

The first time I tried it, I attached the picks with Super Glue, but it wasn't strong enough on its own, and the picks went flying off. The materials you need are a wooden dowel rod, which you cut to whatever length fits your bit; thin guitar picks, because the thick ones don't sound as good; and lock washers, which keep the picks from rotating. First, drill a small hole through the top of each pick. Put the lock washers in between each pick, and then stick a little wood screw through the whole bunch and screw it to the top of the dowel rod. Douse it with some Crazy Glue or epoxy, let it dry, and you're all set to go. * * * *

Your alternate-picking technique never ceases to amaze me. I always feel stiff when I reach higher speeds, and I'm wondering what exercises you'd recommend to develop greater alternatepicking proficiency.

-Dan

Judging from most of the students I've seen, I would guess that you need to work on your fretting hand. Most people have a problem coordinating both hands. In general, when I see people whose picking sounds wrong, it's not because their picking isn't fast enough but because their fretting hand isn't fast enough; they just don't realize that. I really thought I would never

be able to pick fast, so I worked

a lot on my fretting

hand. I didn't do any significant fast picking until I'd been playing for about eight years. And by that time my fretting hand could perform Van Halen-style ascending sixes,

like you hear on

"Spanish Fly," the same kind of sixes George Lynch did in the Dokken days.

I was also inspired by the album Universal Juveniles, by the band Max Webster, whose guitarist is Kim Mitchell. The opening track, "In the World of Giants," starts off with some descending sixes played on the highest two strings. They're medium tempo by today's shred standards, but when I first heard the album in the Eighties, they sounded blisteringly fast. And more than that, they're played really well. The notes sound really good, and I think that is a much bigger accomplishment and a nobler goal than to play as fast as possible. You have to play well before you can play fast, at least if you want it to be listenable. The same techniques that allow you to sound good when playing slow apply to playing fast. So work on playing well before you work on playing fast.



When working with a monster player like Billy Sheehan, did you ever find it hard to restrain yourself from getting into the dueling guitar/bass thing? Obviously, you guys can both shred your asses off, but do you ever find it hard to not play fast?

—Des Vega

My brain is split into two directions with this one. Yes, it's hard not to play fast if you practice that way all the time. I think I learned that from Kevin Elson, the producer of Mr. Big. He's a very good producer and would often say, "Can you do something beside 16th notes?" [laughs] He always wanted me to break it up and try some different rhythmic figures, and when I did, it sounded good.

As far as playing with Billy, Mr. Big had a lot of shred potential, but to me we were all in the mindset of writing songs and then sprinkling in the shred where they needed it. So we weren't constantly saying, "We've gotta slow down!" One of the most interesting things about working with Billy was that I was a huge fan of his before I ever played with him. I used to sneak into clubs and see his band, Talas, all the time and try and steal licks from him. I got some really cool things out of it, but they weren't identical to what Billy was doing: they were valid licks of my own. When I got in a band with him, I kept bringing up licks and suggesting we could do them in unison or in octaves. I'd say, "You know this one; I stole it from you!" He'd take one look at it and say, "No, I've never done that in my life!" [laughs]

* * * *

Are you planning to release any new instructional videos in the near future?

—Frank Meyers

Yes, actually. I just finished one up, the Get Out of My Yard instructional DVD.

* * * * *

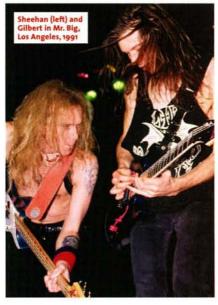
Your sense of humor sets you apart from other guitarists. What's the funniest thing that has ever happened to you while on tour? —Corey Gies

The funniest thing I remember is getting the drill caught in my hair after I was done playing my solo with it. I was onstage doing the heavy metal put-your-hand-next-to-your-ear signal to let the audience know they should go crazy and make noise. But when I did that, the drill in my hand was still spinning, and it grabbed my curly locks and got hopelessly tangled. Luckily for me, Billy Sheehan came out and saved the day with a bass solo. That's actually one of the lesser-known uses of a bass player: to save the day when your guitarist gets a drill caught in his hair.

If you had to pick just one song to play for someone who has never heard your music, which one would you pick?

-Ernie Zupon

"Scarified" [Second Heat, 1987, Racer X] is a good one, but I was never completely happy with the studio performance. I got the point across, but it wasn't as clean as I would have liked. I wanted it robotically clean. "Superheroes" " [Superheroes, 2001, Racer X] is a pretty good one, too. It's mixed better—my playing's a little



clearer and not soaked in reverb, like it was on the old records. "Green-Tinted Sixties Mind" [Lean Into It, 1991] is probably my favorite Mr. Big track, because it has things that are simultaneously melodically and technically inventive. And solo, I think the whole Get Out of My Yard [2006] instrumental CD is certainly a monument of what I have to say on the guitar. It's probably the best one of all, because it's nothing but guitar.

I have visited your web site, paulgilbert. com, and find it quite amusing. Do you think you would have been a professional web designer if you could not play the guitar so well?

—Al Haas

Not professional, because technically, I'm pretty primitive. I just have fun. In the days before Photoshop, I'd take photos of myself, cut my heads off and put them on other people's bodies to be silly. When Mr. Big were opening up for Rush, we had "art wars": we and the Rush guys would make silly pictures of ourselves and post them around the arena in a good natured battle of art. So now, with the power of

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TUNE-UPS dear guitar hero!

Photoshop, I must continue to put my head on other people's bodies. I just can't stop!

You play some of the coolest guitars I have ever seen. What was the inspiration behind your Ibanez "fringe" guitar and how hard is it to play a guitar with a fringed neck? -Carlos Denida

* * * *

The fringe guitar is nice to play because it keeps your hands dry. If you're onstage with lots of stage lights and it's hot, the fringe cleans all the sweat off your fingers. The idea really just came from desperation. In the old Racer X days we almost only played in Los Angeles, so the same audience would see us every gig. We knew if we did the same show with the same stuff, people would get bored. So we were always trying to think of something new we could do to keep their interest.

**** Do you ever look back at some of your fashion choices and say, "What the hell was I thinking?"

-Doug McBain



To me, the ultimate rock fashion statement is a picture of bassist Overend Watts from Mott the Hoople wearing overknee-high bright-red vinyl boots and some kind of dwarf-warrior vest, holding a Firebird, with his hair dyed silver. It's just the most awesome

rock and roll fashion I've ever seen. I've been pretty tame by comparison.

**** I am a guitar pick enthusiast, and you are probably my favorite artist to collect. What made you decide to print prices on your picks? —Anthony Stroehman

Racer X, 1986: (from left) John and Bruce Bouillet



the pick. So I put them into circulation. While I don't know what ever happened, it gives me a warm feeling inside thinking about it. [laughs]

**** Your latest CD, Get Out of My Yard, is great. But why exactly don't you want anybody in your yard?

-Stevie Leavitt

The inspiration from the title came from something that reoccurs when you're a

heavy metal musician: the wincing and scowling metal face. When I'm playing, I make the face as sincerely as any other musician, but when I see the photos of myself, that face always cracks me up. I saw some photo of myself, and I thought, Man, I look like some old guy telling the kids to get out of his yard! ****

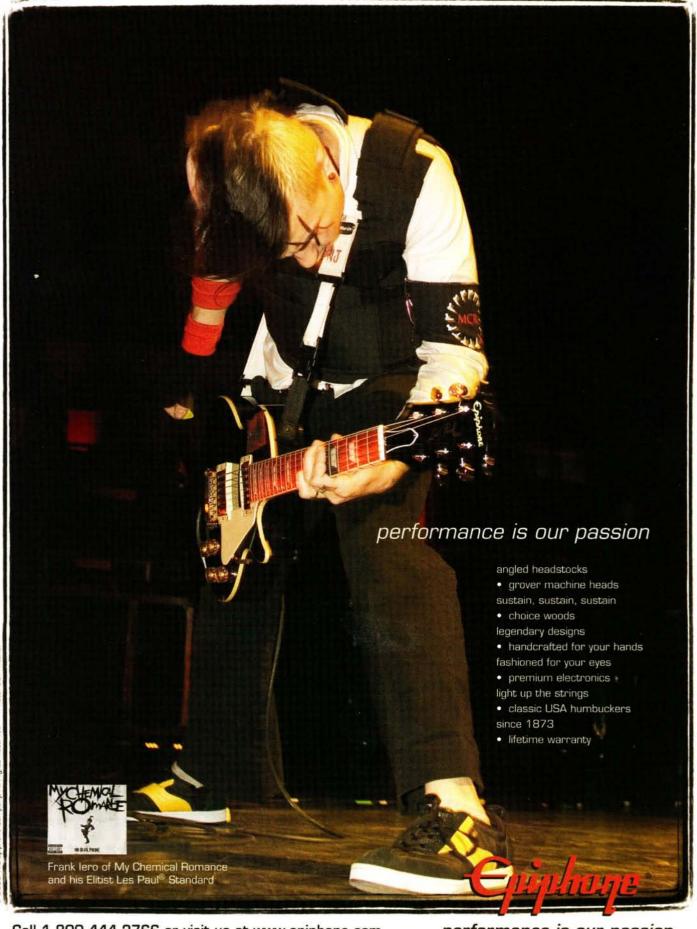
Supposedly, you taught Buckethead, but something's been bugging me, and I have to ask: Is that your head in the bucket? Are you really Buckethead?

-Brandon Chirstie

I'm not Buckethead, but I did give him lessons before he was Buckethead. It was a long time ago-I think I was 17 or 18 at the time. I know he wasn't old enough to drive, because his mom used to drive him to the lessons. He was very fast and cool. I actually ran into him in an airport a couple years ago. I didn't recognize him at first because he had really long hair, but it was good to see him. I'm proud of Buckethead.

Go to guitarworld.com to see the rest of this interview!





TUNE-UPS reviews

RETURN OF THE SHREDI

The force is with John5, Marty Friedman and Richie Kotzen on three new solo releases.

JOHN5

The Devil Knows My Name

MARTY FRIEDMAN

Loudspeaker SHRAPNEL

RICHIE KOTZEN

Into the Black HEADROOM INC.

HRED GUITAR has come a long way from the stock "sweeping arpeggios over one-chord galloping vamps" that characterized the genre in the late Eighties and early Nineties. This month, we check out new albums from two of the era's survivors, Marty Friedman and Richie Kotzen, as well as one from ex-Marilyn Manson and current Rob Zombie guitarist John5.

John5 tortures his Tele's strings on The Devil Knows My Name, an album of music inspired by serial killers. On "27 Needles," his muted chicken pickin' melds seamlessly with sweep-picking arpeggios and Malmsteen-like pedal-point licks before breaking into a clean-toned interlude rag. "The Washing Away of Wrong" is strobe-ready rave metal with cowboy boots. Quieter moments include a cover of Chet Atkins' "Young Thing" and "Bella Kiss," on which J5 combines the percussive tapped harmonics of Michael Hedges with melancholy pedal steel-style bends for a rare introspective vibe.

The album's only disappointment is its first single, an instrumental, nearly note-for-note cover of Guns N' Roses' "Welcome to the Jungle." For a man of John5's considerable stylistic diversity, a rousing country-sleaze mash-up doesn't seem too much to ask. Still, for fans of







instrumental guitar, The Devil Knows My Name is a sinfully refreshing treat.

"Hyper" seems the best word to describe Marty Friedman's state of mind on "Elixir," the frantic opening track to his latest album, Loudspeaker. The record is vintage Friedman-aggressive, heavy, pick-splitting shred-and the raw power and dark themes of standout tracks "Black Orchid" (with John Petrucci) and "Stigmata*Addiction" feel like a pummeling catharsis. But Friedman kicks his melodic instincts into high gear on many of the album's 11 tracks, with copious doubled lines and octaves giving further depth to his themes. "Sekai Ni Hitotsu Dake No Hana," for example, is at times Top Gun-like with its soaring, epic air, and "Glycerine Flesh" likewise invokes a soundtrack happy ending. For the poignant moments requisite of instrumental guitar, check out album closers "Coloreas Mi Vida" and "Devil Take Tomorrow."

Richie Kotzen's powerful vocal style takes center stage on his 14th solo album, Into the Black, a soul-baring, R&B-influenced affair. But come solo time, there's no denying his chops are still in order. Even in an understated solo like the one in "Misunderstood." Kotzen shows he can still deliver the goods, ending with a tasty 16th-note triplet motif. On tracks like the Zeppelin-esque "Fear" or the minor-key platforms "Doin' What the Devil Says to Do" and "Till You Put Me Down," Kotzen lets his blues-rock side shine, occasionally mixing in his signature legato runs. But the album highlight, from a shredder's point of view, is no doubt Kotzen's solo in "Sacred Ground." Sporting one of the most fluid attacks in the business. Kotzen takes you on a fretboard rollercoaster ride before climaxing with an intervallic hopscotch that would leave mortal fingers tied in knots. *

UNDER

Founded in 1995

a top-selling death metal act. A dozen years and as many group is still keep-ing flash and gore below Cannibal lev ment, relying on midtempo grooves to propel Barnes' simple and precise, guiding tracks such Kill" and "As the Martin Popoff



NINE INCH NAILS

Year Zero INTERSCOPE

On 2005's With Teeth, Nine Inch Nails took a fairly toothless stroll through frontman Trent Reznor's back catalog. Fortunately, Year Zero marks a return to the danger and subversion that made Nine Inch Nails so appealing 15 years ago. A concept album about a heinous government conspiracy, the disc is both unsettling and unpredictable, filled with sterile, nightmarish loops and layered processed rhythms. Guitars take a back seat to electronics, but when they surface, they're mangled and mutated. -Jon Wiederhorn



MAHAVISHNU PROJECT

On this live two-CD set, drummer Gregg Bendian underrated 1975 original length. symphonic voyage through realms of prog-rock, jazz, Home to Earth."



TISHAMINGO The Point

MAGNATUDE Jam-proven and

riff-propelled. Georgia's Tishamingo are among southern rock's new breed. Guitarists Jess Franklin and Cameron Williams are comfortable slowing things down on the ballad "Tennessee Mountain Angel" and the character study "Mitchell," allowing vocal melodies and story lines to rise to the top. They're also imaginative enough to perk up their more relaxed arrangements with sailing, atmospheric feedback. Overall, The Point is a welcome mating of soul, sonics and sizzle. -Ted Drozdowski



AUTUMN TO ASHES

After releasing the prophetically titled Abandon Your Ashes lost guitarist Jon Cox and singer New guitarist Rob scratchy post-punk rhythms blend hybrid of savagery and subtlety is bold and dramatic

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TUNE-UPS profiles

MOE.

Stages of Life

By MAC RANDALL Photo by DANIELLE ST. LAURENT

HUCK GARVEY can hardly believe that he and his fellow guitarist in moe., Al Schnier, have been band mates for more than 15 years. "It wasn't supposed to go this far," says Garvey. "It certainly wasn't our intention. But we persevered, and I feel so fortunate that we did."

Garvey (left) and Schnier

Formed in Buffalo in 1990, moe. now have eight studio albums under their collective belt. But the reason they've become a mainstay on the jamband circuit is that they're a top-notch live act. So when it came time to make their latest disc, The Conch (Fatboy), the group decided to do their recording where they work best: on a stage. "We booked the State Theatre in Portland, Maine, for 10

Schnier explains. "All the basic tracks on the album were done there. We the finished album came from the nonaudience days."

The musical results of this experiment will surely remind listeners of

> bands like the Grateful Dead and Phish, but the reference points don't end there. Garvey's searing lead on "The Pit," for example, occupies the same general territory as Ernie Isley's wigged-out solo

on the Isley Brothers' "That Lady," while Schnier's ricocheting chords on "Tailspin" recall Pete Townshend's playing on the Who's Live at Leeds. "That came out of a soundcheck at an outdoor amphitheater in Truckee, California," Schnier says of the latter. "I had the opportunity to crank a Hiwatt half-stack as loud as I wanted-a beautiful thing-and that's when the song was born."

With their latest disc complete, moe, are once again on the road and coming to a venue near you. But have they made any plans yet for that upcoming 20th anniversary of band togetherness? Garvey laughs. "We'll commemorate it with our first annual farewell tour." *

GUITARS (Garvey) McInturff Taurus Sportster with Seymour Duncan '59 (neck) and Custom (bridge) pickups; (Schnier) Fender Thinline Telecaster Custom with Seymour Duncan Seth Lover (neck) and Vintage Stack (bridge) pickups and Bigsby tremolo

AMPS (Garvey) Tony Bruno Underground 30, Matchless Lightning with Celestion speakers; (Schnier) Oldfield Honky Tonk D'Lux

EFFECTS (Garvey) Real McCoy RMC3 wah, Analog Man Bi-Comprossor and Beano Boost, Foxrox Octron octave pedal, Klon Centaur, Moogerfooger ring modulator, Fulltone Tube Tape Echo; (Schnier) Fulltone Clyde wah, DOD 440 envelope filter, Analog Man Comprossor and Bi-Chorus, Death by Audio Supersonic Fuzz Gun and Interstellar Overdriver, Diamond Memory Lane delay, Diaz Tremodillo tremolo

STRINGS (both) D'Addario



Check out this month's CD-ROM for an exclusive lesson with Al & Chuck on how to play "Rebubula," and go to guitarworld.com for an exclusive moe, video interview!

days and set up a mobile truck outside," recorded two nights in front of an audience, but as it turned out, everything on

other classic jam



ALBUM Grinderman

THE SOUND Gothic blues with outlaw

punk attitude HISTORY Dement-

ed balladeer Nick

Cave formed this

of his longtime

garage rock quartet

with three members

backing band, the

Bad Seeds. Cave's

electric lines scorch

on rockers like "No

Pussy Blues," while

his distinctive vocals

take center stage

during Grinderman'

more ambient cuts.

TALKBOX " 'No

Pussy Blues' con-

(Anti-)



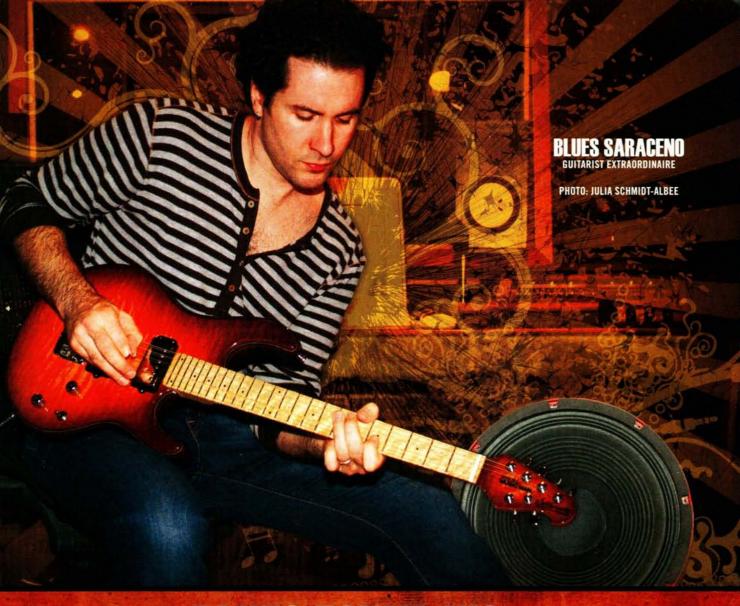
BLEED THE DREAM ALBUM Killer Inside

(Warcon) THE SOUND Emotional, melodic vocals over layered guitars

HISTORY Bleed the Dream almost threw in the towel after original drummer Scott Gottlieb lost his battle with cancer in April 2006. But their decision to soldier on in his memory was a wise one: the group's second CD, Killer Inside, is an affecting mix of dark arrangements, uplifting vocal melodies and tasteful multitracked guitar. TALKBOX "I think

of songs like paintings," says guitarist Dave Aguilera. "And guitar is just one color I use to create my paintings."





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TUNE-UPS profiles

On his solo debut, One Man Revolution, Tom Morello trades his electric for an acoustic and finds his voice as the Nightwatchman, avenger of social injustice.

By JOE BOSSO Photograph by TRAVIS SHINN

OM MORELLO DOESN'T remember all the nightmarish details-he was only 13 at the time-but he says there are some things about his first real encounter with hate that he's never forgotten. "Total abject fear, along with anger and uncertainty. All of a sudden. I felt very alone in this world."

Morello was the only black kid growing up in an all-white neighborhood in Libertyville, Illinois. One morning he opened his garage door to get his bike to ride to school-and there he stood, transfixed in horror and confusion at what he saw hanging from the ceiling: a noose. Morello and his mother, who raised him (his parents split up some years earlier), had no idea there were Klansmen in their sleepy little suburb. But there it was: cowardly hate staring a child in the face, taunting him, teasing him, threatening his very being.

"What do you do?" he asks, his calm, steady voice trembling slightly. "Fight back? There's not much a 13year-old can do."

Perhaps not. But there's a lot a world famous rock star can do, especially one who carries the gravitas of a Harvard degree in political science. On his jarring debut album as a solo artist, One Man Revolution (Epic), Morello, who calls himself the Nightwatchman, channels the memory of that eventful morning in the fearless call-to-arms title cut: "Found a noose in my garage/now how 'bout that?/so_ tonight I'm in the bushes/with a baseball bat." Singing in a deep, commanding baritone, Morello challenges the notion of nonviolent change espoused

by John Lennon 40 years ago in the song "Revolution." It's a subject he's grappled with.

"I've absorbed the teachings of Gandhi and Martin Luther King Jr.," he says, "and obviously there's tremendous validity in their views. On the other hand, when I was at Harvard I spent a lot of time talking to some of the more militant radicals. We discussed that moment in time I lived through, and I remember they asked me point-blank: if the Klan were coming down your drive-

way with a noose, would you rather we were in the bushes with baseball bats. or not? Unfortunately, this is something people have to consider in many parts of the world on a daily basis."

Racial bigotry is just one of many searing topics explored on One Man Revolution. Over the course of 13 harrowing cuts, Morello compares war zones in the U.S. and Iraq ("No One Left"), strikes a blow for the common man ("Union Song") and posits the theory that Jesus was black ("Flesh Shapes the Day"). Corrosive, confrontational. uncompromising and blunt to the point of heavy-handedness, its themes of protest are hardly surprising given the fact that Morello has devoted much of his adult life to social causes. What is surprising, however, is what the album doesn't feature: the electric guitar.

"I'm an acoustic folkie now," Morello says, laughing. "There's not an electric to be found anywhere on the album." Coming from a musician who, while studying at Harvard, spent eight hours a day practicing heavy metal riffs (Grim Reaper were a favorite) and who made a name for himself by coaxing unorthodox, otherworldly heavy rock

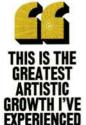




TUNE-UPS profiles

sounds from an electric guitar in the anticommercial, hyperpolitical Rage Against the Machine and the commodified Audioslave, this seems like big news. Morello, however, explains that "the acoustic guitar isn't some crazy detour for me; it's a necessary part of my musical journey."

Before heading into the studio to cut One Man Revolution with producer Brendan O'Brien, Morello road-tested his songs across America. But it was during his three-year Tuesday night residency at Los Angeles' Hotel Cafe that he truly cut his protest-singing teeth. "Every gig is important," he says, "but those Tuesday nights were crucial in my development as the Nightwatchman. They allowed me to find my true voice." It didn't take long for Morello's Hotel Cafe stint to become a happening of sorts, with guests such as System of a Down's Serj Tankian, the members of Cypress Hill, Perry Farrell and Jill



SINCE I

STARTED

PLAYING THE

GUITAR.

Sobule dropping by to lend support and take part in jams. "I liken it to the kind of thing that happened in Greenwich Village in the Sixties," Morello says. "It was very freeform-scary at times in that walking-the-tightrope way, but a lot of fun. And the jams were a blast."

"This machine here/well, it kills fascists, too." The heavy artillery Morello refers to in "Maximum Firepower" has six strings, and throughout One Man Revolution he discharges his weapon and exacts vengeance with lethal accuracy. But the counterbalance is this: each chord is a shot at a new beginning, a new chance at salvation...and the truth.

GUITAR WORLD One Man Revolution sure doesn't sound like it came from a guy who used to spend hours practicing Grim Reaper licks.

TOM MORELLO [laughs] No Grim Reaper riffs! Sorry about that. But you know, I've always been an acoustic guitar player. When I was a teenager, I worked at a Renaissance fair as a wandering minstrel.

GW Ritchie Blackmore is presently doing the same thing.

MORELLO So I've heard! [laughs] That puts me in good company. But the fact is-and people never believe me when I say this—the only guitar that I always keep in my house is my Hondo II nylonstring acoustic. I write all my rock riffs on it. Of course, nowadays I also keep my main Nightwatchman guitar sitting around too. It's an Ibanez Galvador acoustic-electric with nylon strings.

It's funny that you mention Grim Reaper: as you know, I've always been a fan of heavy, dark music, and I think a good deal of the time the heaviest and darkest stuff doesn't come pumping through Marshall stacks; it comes straight from the sound hole of an acoustic guitar. Johnny Cash, Bruce Springsteen, Steve Earle-that music is darker than Slayer. In fact, I would put Bob Dylan's "The Ballad of Hollis Brown" against anything in the heavy metal canon.

GW Electric guitars can rock your world, but acoustic guitars can rattle your soul.

MORELLO Exactly! And that's precisely my aim with the Nightwatchman: I make music to be (continued on page 88)



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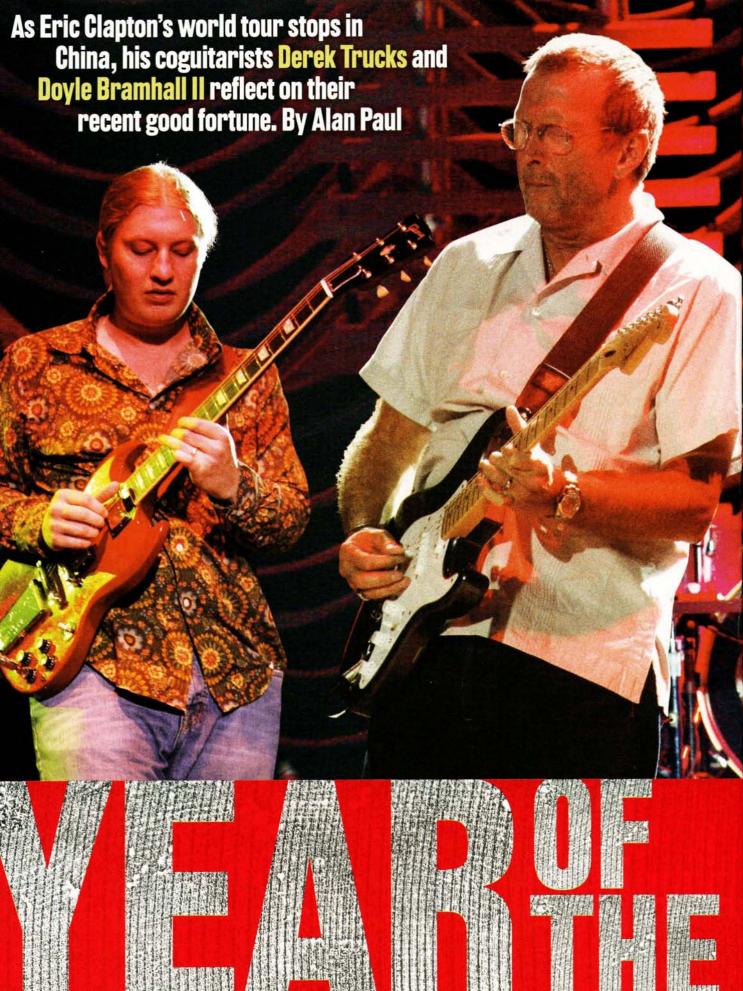


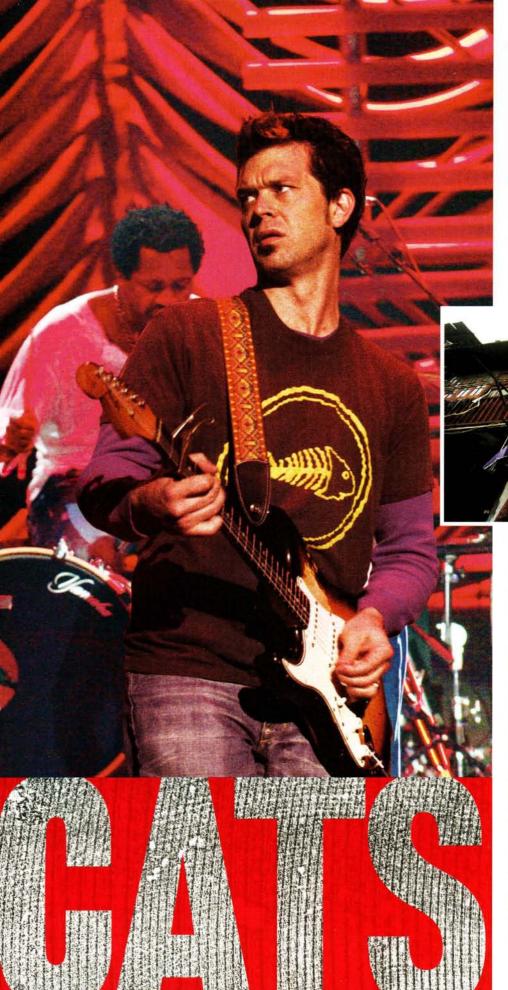
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EREK TRUCKS

stands in the middle of a narrow Shanghai street, camera pressed to his right eye. He is aiming his lens at a group of Chinese men and women off to the side, behind the stalls, engaged in a game of mahjong while several kids play on the ground around their feet. Doyle Bramhall II is a few feet back, eyeing a stall filled with antique radios, watches and phonographs, a huge camera of his own dangling from his neck.

In a few hours, the two guitarists will climb onto Shanghai's Grand Stage with Eric Clapton as the music legend makes his debut in China. It is their lat-

est stop on a yearlong world tour that kicked off last May and has taken them through Europe, North America, Asia, Australia and New Zealand. Trucks and Bramhall have had plenty of chances to get out and see the sites, capturing it all with their high-end Leica cameras.

Bramhall has had a longtime interest in photography, but Trucks didn't catch the bug until Clapton took his young protégé to a Leica store in Germany and fairly demanded he make a purchase. "I figure with the amount of things we were seeing on this tour, it would be good to have a nice camera to document a year in the life of the Eric Clapton band," says Trucks. "It's all been pretty amazing."

Even the unflappable Trucks is impressed with this gig. Now 27, he's been gigging since he was 11, fronting his own band since he was 15 and a member of the Allman Brothers Band since he was 20. But touring the world with a certified rock superstar is different: they fly first class in Asia and jet around Europe and North America on a private plane, staying in five-star hotels at each stop.

Soon, however, Trucks will leave the tour to join the Allmans for their annual residency at New York's Beacon Theatre. This summer, he'll focus on touring with ABB and his own band.

Given the comforts of the Clapton tour, you might think Trucks would have a hard time leaving it all behind. But you would be wrong.

"Filling up my passport excites me," says Trucks, over a lunch of soup dumplings and fried noodles in a restaurant near the market. "But touring with three bands on three completely different levels at the same time has made me realize just how much it's all the same. The hotel may be

different, but you deal with the same bullshit and you get the same payoff-going onstage and playing music for people."

Trucks first joined up with Clapton in the studio for Road to Escondido, the guitarist's 2006 collaboration with J.J. Cale. He did so on the recommendation of Bramhall, who has worked with Clapton since 2000. "Eric said he wanted a third guitar player, which I thought was unnecessary," recalls Bramhall. "He explained that he wanted to put together a band to play some different music, including a lot of Derek and the Dominos. There are a lot of guitar parts on that album and he felt he hadn't really been able to play the material correctly all these years. I really thought Derek was the only guy who could do justice to that spot."

Clapton also hired drummer Steve Jordan and bassist Willie Weeks, who form a solid and dynamic core. The band pushes Clapton hard, unlike many of his previous groups, whose prime function seemed to be setting an unthreatening musical bed upon which Clapton could lay his guitar and vocals.

The current group feels very much like a real band, giving and taking, pushing and prodding.

In Shanghai, they take the stage and immediately launch into a run of five Derek and the Dominos songs, including an extended, gorgeous take on Jim Hendrix's "Little Wing" that spotlights all three guitarists. Clapton, on top of his game, relentlessly drives the group from one song to another, with propulsive and energetic rhythm and lead playing. He barely speaks to the audience, which is confusing to Asians, who are accustomed to having greater interaction with their performers.

"Eric is turning his back to the audience much more than he has in the past," Bramhall tells me afterward. "It is not out of indifference but because he wants to hear everything the band is

doing and really interact with everyone. He's feeling it. He's in a zone."

While the song selection is heavenly for guitar fans, it perplexes many in the crowd who probably want to hear "I Shot the Sheriff" and "Pretending," songs that have been dropped from the set as the tour progresses. The crowd finally surges to its feet when the band closes with a stirring "Layla," performing it in a style very close to the original the whole show."

Trucks says he was surprised to find similarly seated and mellow crowds through much of Europe. "Playing all these places has given me a new appreciation for American crowds," he says. "It's really the best place to play this type of music; you feel the crowd is with you from the very first moment."

The show completed, Bramhall and Trucks head out for a night on the town in one of the world's most pulsing cities. They first hit a tiny music club. Expecting a quiet scene, they instead find a small, cramped room packed with young Chinese fans fresh from the concert. They greet the guitarists with a standing ovation and a barrage of camera flashes. The excited Chinese band launches into "Sweet Home Alabama," following it with a steady stream of Stevie Ray Vaughan, Clapton and Allman Brothers songs.



The two guitarists sign autographs for virtually every person in the place, and 20 minutes later, overwhelmed, they make their exit. Next stop is a cozy little club where a flaming lounge singer named Coco is performing Chinese torch tunes. Trucks proclaims it the best music he's discovered on the road before he and Bramhall push down the street to the Cotton Club, where a blues band plays. The scene is mellow, and the band is thrilled to

welcome the guitarists to their stage, where each plays a song.

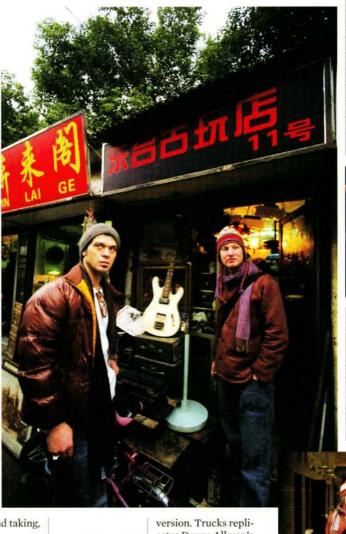
It's almost sunrise when Trucks and Bramhall crawl into a cab and head back to the Four Seasons hotel.

Though tired, they feel good, happy to have once again busted out of the grind to explore cab and head back to of the grind to explore their surroundings. Besides, they still have another day off before flying to Seoul, Korea.

"I spent a lot more time sitting in my hotel room the last time I toured with Eric," says Bramhal. "Then we added this young slide guitarist who likes to go out and see and do everything. It's been fun."

Trucks laughs and shrugs. "I want to it all. Who knows when an opportuble this will present itself again." see it all. Who knows when an opportunity like this will present itself again."

Bramhall (left) and Trucks





cates Duane Allman's soaring slide lines while Bramhall holds down the rhythm and fills, freeing Clapton to focus on leads. The night ends with an encore of "Crossroads," that also draws wild response.

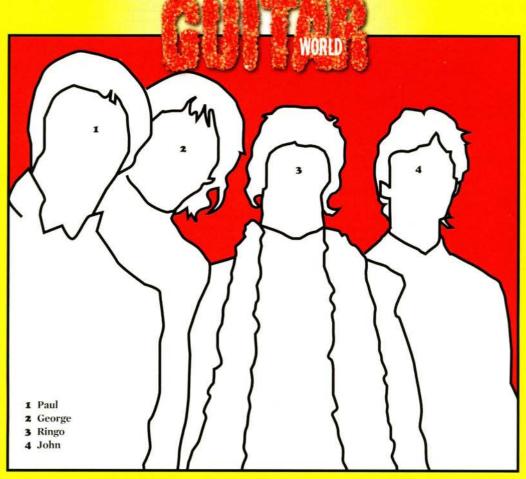
"Eric had never been to China before, and he hasn't hit some of the other places in 10, 15 years," Trucks offers after the show. "Those people expect to hear hits, and they may well not know any of his music except [the greatest-hits collection] Timepieces or Unplugged."

Adds Bramhall, "It seemed like most of Asia pretty much sat on their hands









ROCK'S BIG BANG

FORTY YEARS AGO, THE BEATLES LAUNCHED THE FUTURE OF POPULAR MUSIC WITH SGT. PEPPER'S LONELY HEARTS CLUB BAND. ENGINEER GEOFF EMERICK REVEALS THE SECRETS BEHIND ROCK AND ROLL'S MOST CATACLYSMIC EVENT.

BY CHRISTOPHER SCAPELLITI

LL FOUR BEATLES WERE PRESENT, but John Lennon, as usual, was doing the talking. "We don't want to tour anymore," he was saying. "We're sick of it, and no one can hear us anyway for the kids' screaming. We just want to make a record and put that on tour."

Producer George Martin and engineer Geoff Emerick stood listening silently. Finally, Martin spoke up. "How can you have a band that doesn't tour? Nobody does that! How are you gonna promote this thing?"

Emerick laughs, recalling that day at EMI's Abbey Road

The Beatles had good reason to look to Emerick. Though only 20 years old at the time; Emerick had already acquit-Wilson) on the Beatles' previous album, Revolver, earlier that rising to the Beatles' growing demands for new sounds. He

to make Ringo Starr's drum kit, and other instruments, sound 2

"And now, with Sgt. Pepper's, they were looking to meto give them new sounds," says Emerick. "Unfortunately, I had used everything at my disposal on Revolver." The British

like starting over from scratch, getting down to the individual



Pepper's-era Beatles ove); press launch for the album (right); on the set for the album cover shoot: (from left) Ringo Starr, Beatles publicist Derek Taylor, cover lesigner Peter Blake and

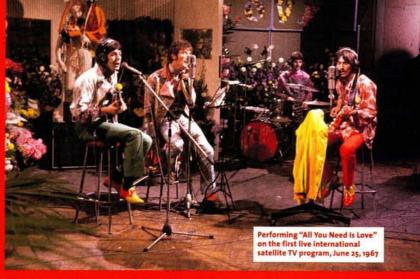




want a guitar to sound like a guitar anymore. They didn't want anything to sound like what it was. And that's part of the genius, if you will, behind Sgt. Pepper's. It sounds like nothing that came before it."

N THE 40 YEARS since it was recorded, Sgt. Pepper's Lonely Hearts Club Band has been hailed repeatedly as one of the best and most influential albums of all time. If you've ever wondered what all the fuss is about, count yourself among the few who have not drunk the Sgt. Pepper's Kool-Aid. From its fluorescent cover to the lysergic hues of its music, Sgt. Pepper's mollifies listeners, like shiny objects dangled before a cooing infant. Forget the ripened pop-song genius that is Rubber Soul, the brilliant and brash experiment that is Revolver, the consummate artistry that is Abbey Road... in the reflexive mind of the music consumer, Sgt. Pepper's trumps them all, even if it does contain a few dull clunkers like "She's Leaving Home." "When I'm Sixty-Four" and, depending on your generosity of spirit, "Within You Without You."

None of this is to be disrespectful but rather to get to the bottom of the matter. If Sqt. Pepper's is so influential today, why? And for that matter, how? It's not because of its cover; album covers haven't mattered since CDs made vinyl records virtually obsolete. It is not because of the contrivances of its "album on tour" concept; concept albums may be alive and well in the worlds of Coheed and Cambria, My Chemical Romance and Mastodon, but, Green Day's American Idior aside, they aren't exactly mainstream successes. As for its sones, you would be hard pressed to find, consistently, music.



over the past dozen years as brilliant, imaginative or transcendent as Sgt. Pepper's tracks like "Fixing a Hole," "Good Morning, Good Morning" and certainly "A Day in the Life."

To see where Sgt. Pepper's has been, and remains, an influence, you have to go down into its proverbial grooves—nto its sounds and the spirit in which it was recorded. Until its creation, vocals had been the focus of most pop productions; the instruments were mere supporting players. There had been exceptions, of course, most notably on Revolver and

in the productions of Phil Spector and the Beach Boys' Brian Wilson (whose work on 1966's Pet Sounds was inspired by the Beatles' 1965 album Rubber Soul and, in turn, proved the catalyst to Paul McCartney's work on Sor Penner's)

But Sgt. Pepper's turned convention upside down with its truly bizarre sounds: a jumble of calliopes on "Being for the Benefit of Mr. Kite!"; Indian classical instruments on "Within You Without You"; electronic keyboards on "Lucy in the Sky with Diamonds" and "Strawberry Fields" (the first song cut for Sgt. Pepper's but released instead as a single while work on the album continued); an orchestral "orgasm of sound" (to quote Martin) on "A Day in the Life"... In Sgt. Pepper's intricate aural tapestry is the sound of four young men rebelling against musical convention and, in doing so, opening wide the door for the sonic experimentation that launched hard rock, punk, metal, new wave, grunge and every other form of popular music that followed. Listen to it today and you can hear the last 40 years of popular music synthesized and ready to burst forth. It's like bearing witness to rock music's own Big Bang.

For all this, much credit must go to Geoff Emerick. By fulfilling the Beatles' demands on



For more reading, check out Geoff Emerick's 2006 memoir, Here, There and Everywhere: My Life Recording the Music of the Beatles (Gotham Books)



ON SGT. PEPPER'S, THE BEATLES DIDN'T WANT VOICES TO EVEN SOUND LIKE VOICES. WE JUST WENT OVERBOARD."

—GEOFF EMERICK



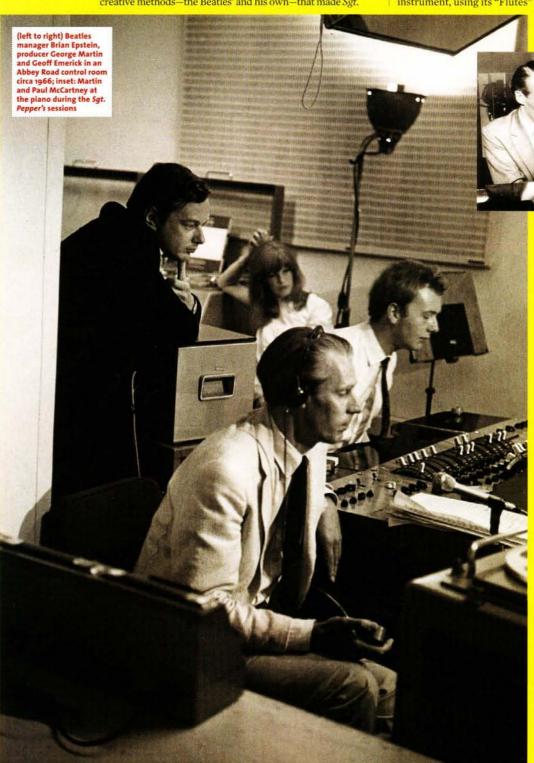
Revolver, he showed them how much was possible in the studio, setting the stage for Sgt. Pepper's. They might have gotten there anyway on their own, but Emerick led the way. "It was a great time of experimentation," he says, "There were no time limits, and as far as cost-their attitude was, 'Sod the cost! We're making a masterpiece.' "

Emerick has related much of the story in his 2006 book Here, There and Everywhere: My Life Recording the Music of the Beatles. But for this story, we asked him to shed light on the creative methods-the Beatles' and his own-that made Sgt.

Pepper's so unique. Forty years on, he can remember it all vividly. "It's as though it was two or five years ago. It was groundbreaking what was going on-like going from black-and-white to color. Every day was groundbreaking. Every day."

OMETHING revolutionary was certainly in the studio on the first day, when the Beatles set out to record "Strawberry Fields Forever": John Lennon's Mellotron. It was Paul McCartney who helmed the instrument, using its "Flutes" setting to play the song's intro.

"Whether it was serendipity or not, we'd got it and we used it," says Emerick.



"You've got to imagine that that was the first time you'd ever heard anything like that. It was like magic! And it really sets the mood, 'cause you'd never heard anything like that."

For Emerick, still pondering how he was going to create new sounds for the Beatles, the Mellotron was a lucky break. He, along with Martin and the Beatles, had agreed that they would not repeat their past techniques: no vocals through Leslies, no "Tomorrow Never Knows"style tape loops, no backward vocals or guitars (though backward hi-hats were allowed on "Strawberry Fields Forever," since the effect had not been applied that way before), "We never did the same thing twice," says Emerick. "It would have been the easy way out when we were stuck for something, but we would never take it."

His position was complicated by the fact that nothing had changed at Abbey Road in the six months since Revolver had been completed: there were no new effects or innovations Emerick might exploit to his own ends. For that matter, the Beatles' gear had changed little from what they used previously. On Sgt. Pepper's, as on Revolver, Lennon and George Harrison used their Epiphone Casinos and Gibson J-160E acoustic guitars; McCartney's Ricken-

(continued on page 96)

Cobra Top 100 watts all-tube amp with 3 channels (clean, crunch, lead), separate controls for gain, bass, middle, treble, presence for each of the 3 channels, notch-switch, effect mix control, deep control o adjust the basses in the power-amp, master 1 / 2 (switchable).

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GEOFF EMERICK EXPLAINS SOME OF THE MORE CURIOUS MOMENTS FROM THE BEATLES' SGT. PEPPER'S SESSIONS.

By Christopher Scapelliti





"STRAWBERRY FIELDS FOREVER"

SESSION IT'S BEEN COMMON KNOWLEDGE THAT TRACK "Strawberry Fields Forever" is a composite made from two distinctly different versions of the song: the first version, recorded over the final week of November 1966, which featured the Beatles on their respective instruments and Mellotron; and the remake, begun December 8, which featured an orchestral score by George Martin. It was Lennon who requested the elaborate second version and who, when unable to decide between it and the original, hit on the idea of splicing them together; the first version, followed by the second version in the second chorus. As Martin has stated repeatedly over the years, the two versions were in different keys, and at different tempos, and the splice was accomplished by varispeeding the two tapes—speeding up version one and

slowing down version two—to make them match in pitch and

But the process was not as straightforward as Martin has described. Geoff Emerick as well as Brian Kehew and Kevin Ryan, authors of the limited-edition tome Recording the Beatles (Curvebender Publishing, 2006), have shed additional light on the creation of this masterpiece.

Martin has said the versions are in different keys; what he has not said is that they are a minor third apart—a distance of three half steps! The first version was recorded in the key of A, at roughly 88 beats per minute. The second version, when completed, was in the key of C and much faster—about 106 bpm. The increases in speed and pitch—roughly 16 percent over the original—were accomplished after the rhythm track

At work in Abbey Road's Studio 2. was recorded. In creating his cello-and-trumpet score for the song, Martin said he "wanted to get the bottom string of the cello." which is C. As classical string players are not in the habit of down tuning their instruments, Martin simply sped up the underlying track until it was in the key of C, then recorded his score to it. Lennon's vocal was added afterward either at the new pitch or slightly lower.

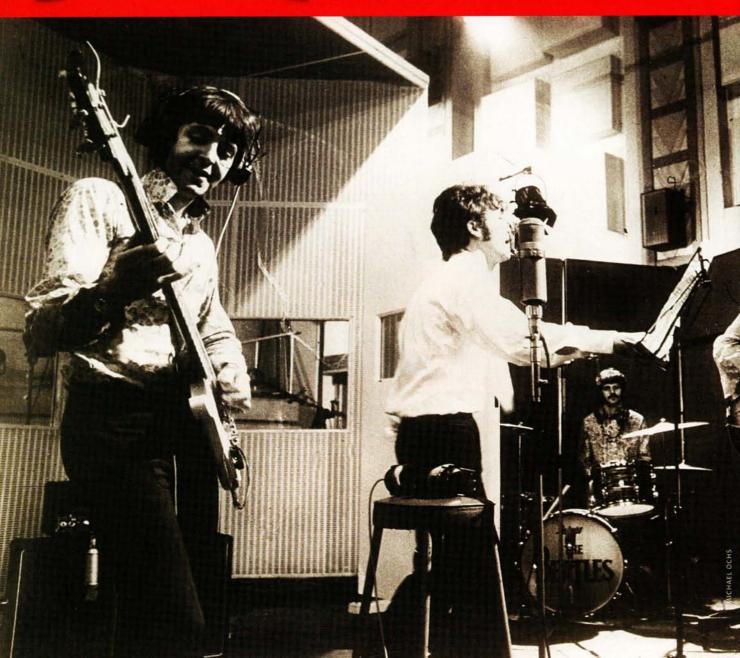
On the evening of December 22, Martin and Emerick met in Abbey Road Studio 2 to see if they could satisfy Lennon's

shes. They made new 1/4-inch mono mixes feach, using the varispeed function of the upe decks to match the recordings' pitches and tempi. On the released version, the juncture between the two versions occurs near the intr

nto the song, on the word "going." This is where evi-

This is where evidence diverts from the historical record. Martin and Emerick have said they started the song at a slower tempo and gradually sped it up over the course of its first minute to make the join between the two versions less perceptible. This would mean the pitch of the song increases slightly during the first minute, but the pitch, midway between A and A#, does not change. What's more, the song maintains a tempo of about 90 heats per minute—not much faster than its original speed—up to the splice. After the splice, the tempo abruptly increases, settling in the area of 96 bpm, some 10 bpm slower than when Lennon added his vocal—which explains why his voice sounds thick as syrup from the second chorus onward.

For that matter, as Kehew and Ryan point out, there are actually two splices in the song. In the original version, the Beatles performed the first and second verses ("Living is easy with eyes closed..." and "No one I think is in my tree...") before returning to the chorus. On the released version, the reprised chorus—and the splice joining versions one and two—comes between these verses. To facilitate this transition, Martin and Emerick took the four-second verse-to-chorus transition from the end of the second verse ("Let me take you down, 'cause I'm") and spliced it to the end of the first verse, 55 seconds into the song. They repeated this procedure for the stereo mixes one week later, on December 29



"SGT. PEPPER'S LONELY HEARTS CLUB BAND (Reprise)"

TRACK

11 WAS BEATLES ASSISTANT NEIL ASPINALL'S IDEA THAT THE GROUP SHOULD
reprise the album's opening track to reinforce the sense that the album was a
concert, with the group returning to the stage to say goodbye and play an encore.
Moreover, the song would provide a segue from "Good Morning, Good Morning"
to the riveting conclusion, "A Day in the Life." However, no one anticipated that it
would prove to be an extremely difficult transition to create when mixing the album.

It was common practice in 1967 to mix recordings for mono and stereo, and, typically, separate sessions were held for each mix. One byproduct of this is that volume settings of instruments

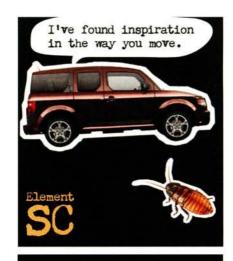
would often vary between the mono and stereo versions. This may explain why
the guitars are louder in the mono mix of "Sgt. Pepper's Lonely Hearts Club
Band (Reprise)," giving the song a more driving sound than it has in stereo.
Also louder in mono are McCartney's rallying shouts during the song's
outro. (Performed while he was singing his guide vocal for the song,
they had been picked up by the drum overhead mic and proved
impossible to remove from the recording.)

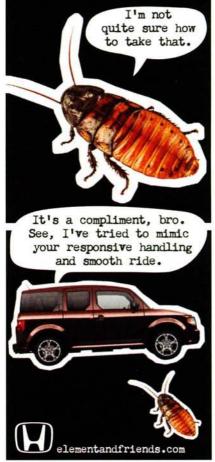
But variances can also occur simply because the mixes were performed at different times or in different studios, or—in the case of this song—because of the complexity of repeating a mix in exactly the same way.

"Sgt. Pepper's Lonely Hearts Club Band (Reprise)" opens with a crossfade from the previous track, "Good Morning, Good Morning": the clucking of a chicken transforms into muted guitar chugs that set the tempo for the song. In the mono mix, the guitar chugs run longer than in the stereo mix. As Emerick explains, the crossfade was created at the mixing stage from 1/4-inch mono and stereo mix-downs. "The mono mixdown probably had more of the guitar mutes on it than the stereo mixdown," says Emerick. "We weren't counting to make sure each had the same number of them."

The audience effects are also different between the two mixes. On the mono mix, the audience enters during McCartney's four-beat count-off, between "three" and "four." Its appearance is abrupt, and the effect seems to lurch up to speed, as if the tape machine had been suddenly switched on. On the stereo mix, the audience effect enters smoothly after the count-in is completed. More obvious is that the mono-mix audience is applauding and cheering, while the stereo mix features ambient audience noise and chatter; the cheering doesn't begin until the line "We hope you have enjoyed the show," 26 seconds into the song. The mono mix also features a burst of audience laughter during Starr's drum intro, just before the rest of the band enters.

"We didn't intentionally set out to use a different audience effect in the mono and stereo mixes," says Emerick. "We weren't really paying attention to things like that. It's simply that it was such a complicated mix; we were just concentrating on getting it done right."







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"SHE'S LEAVING HOME"

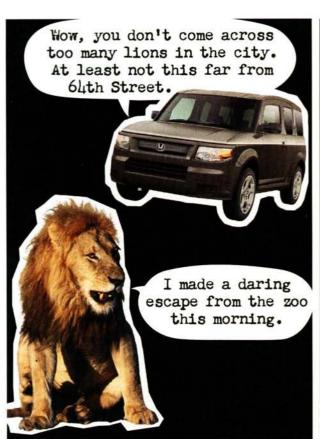


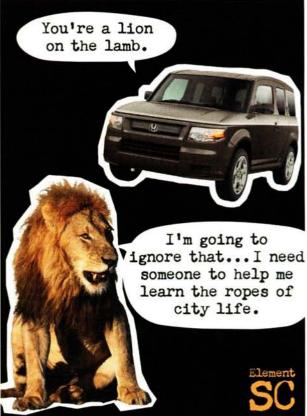
TRACK BEATLES COMPLETISTS

have known for years that the mono version of this song is slightly faster and pitched higher than the stereo version. The performances are identical, and judging from the sound of the mixes, the mono version was simply mixed so that it played back slightly faster.

Tape varispeeding was occasionally employed at this time in the Beatles' recording sessions; it was applied to McCartney's vocal parts on "Lovely Rita" and "When I'm 64" to make his voice sound a little younger. But Emerick says it was never intentionally applied to the mono mix of "She's Leaving Home." He was, in fact, surprised to hear of the differences in the mono and stereo mixes.

"They should be the same," he says. "The only thing I can think of is that the motors on the tape machines weren't running at the right speed. I think it's some sort of electronic anomaly that happened down the line: the tape gets copied in one room, then it goes to the mastering room, and every tape machine in every room has some slight variances in speed, but it can add up to quite a big difference. Because I know that if we had sped something up, then Richard [Lush, second engineer] would have made notes on the recording sheet, saying this is the speed that we recorded it at."





"A DAY IN THE LIFE"

TRACK
OF ALL THE TRACKS ON SGT. PEPPER'S, "A DAY
in the Life" was the most difficult to record. The
basic recording of instruments and vocals were on
one four-track tape, while the orchestral overdubs
that appear midway through the song and again at
the end were on a second reel. To mix the song, two four-track
machines had to be locked together, and even then, one of the
machines would inevitably begin to run out of synchronization.

Despite—perhaps because of—the headaches that it caused, "A Day in the Life" is a special track to Emerick. "It's one of my favorites, right up there with 'Tomorrow Never Knows,' "he says, "Even from when John first started singing it, the shivers just went down our backs. I can still see that first session now: we used to turn the lights off in the control room and just work that way, from the glow of the tubes in the equipment."

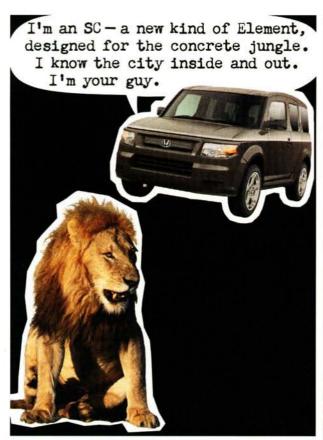
Even 40 years on, he can find something new in its plaintive sounds. "Now that we're talking about it, I'm thinking for the first time that that was the romantic side of John trying to come out. Everyone says that the magic combination of Paul and John is that Paul was the romantic and John was the aggressive one, and it was that combination that made these

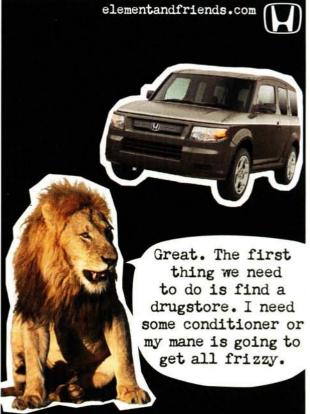


tracks. But now thinking about it, I think that was John's romantic side coming out in his vocals. There's so much feeling in those vocals. There's a lot of meaning, and it just came out. It wasn't contrived."

For all the power of Lennon's vocal, the orchestral climaxes that punctuate the song are among its most exciting

continued on page 92





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REAL LOVE

THEY MAY CALL THEMSELVES THE FAB FAUX, BUT WITH THEIR NOTE-PERFECT REPRODUCTIONS, THIS BEATLES TRIBUTE BAND IS AS CLOSE AS IT GETS TO THE REAL THING. By Joe Bosso

ILL LEE is psyched. The bassist for Paul Shaffer's CBS Orchestra on The Late Show with David Letterman is plotting a show of shows, the prospects of which have him intoxicated with anticipation and fearlessness. "The band is doing the Beatles' solo years: All Things Must Pass, the Plastic Ono Band album-we go all the way to Paul McCartney's Chaos and Creation in the Backyard. We put it all together and call it The Album That Might Have Been."

The band Lee is referring to is the Fab Faux, a Beatles tribute band that, in the lingo of the faithful, is the toppermost of the poppermost. In addition to Lee, the group features Jimmy Vivino (guitarist and arranger for the Max Weinberg 7, the house band on

Late Night with Conan O'Brien), guitarist Frank Agnello, multi-instrumentalist Jack Petruzzelli and drummer Rich Pagano. "We don't do what other Beatles bands do," Lee says immodestly. "We do the impossible."

He isn't kidding. Since forming in early 1998, the Fab Faux have mastered most of the songs in the Beatles revered canon ("I think we're 30 songs away from knowing everything," says Agnello), and they perform the material with the seriousness, precision and grace of classical musicians approaching Mozart.

"That was the idea from the start," says Lee. "This

I READ THE FAUX TODAY: A Fab reader



is the most important music that's been written during the past hundred years. Unfortunately, so many Beatles bands only do the obvious: they dress up in Beatles suits and wigs and shake their heads to 'I Want to Hold Your Hand' and 'She Loves You.' But name a band that can do 'Tomorrow Never Knows' and have it sound like you're listening to Revolver. Or a band that can do 'Revolution 9' like performance art. We exhaust ourselves getting this music to sound authentic, but that's because it deserves nothing less."

In order to reproduce accurately such nuanced studio creations as "Penny Lane" and "Strawberry Fields Forever" in a live environment, the band augments its lineup with small horn and string sections and an additional vocalist for double-tracking effects. For guitar fans, a Fab Faux show is a veritable parade of drool-worthy (and mostly vintage) Rickenbackers, Epiphone Casinos, Gretsch Country Gentlemans and Fender Telecasters. "It helps that we're such guitar geeks," says Vivino, "This band has given me yet one more reason to exhaust my bank account and expand my collection."

Vocally, too, the Fabs are no slouches. When Petruzzelli takes on McCartney's Little Richard homage "Oh! Darling," it's a larynx-busting tour de force. Pagano, likewise, eerily pulls off Lennon's sardonic sneer on tracks such as "Yer Blues" and "Glass Onion." But it's the band's double-lead vocals on gems like "Paperback Writer" (Lee and Pagano) and "Savoy Truffle" (Agnello and Vivino), along with their all-together-now harmonies on "Because," that stun and amaze even the most discriminating Beatlemaniacs.

Because of Lee and Vivino's highprofile TV commitments, the Fab Faux maintain an erratic performance schedule, but they've managed to hit a variety of U.S. cities, never playing the same show twice. "We'll do the White Album in its entirety one night," says Lee, "and the next night it's anything goes. That's the great thing about the Beatles: you never run out of material."

One city that always makes the

group's itinerary is Liverpool, England, which the Fab Faux have played every year since 1999 in conjunction with the city's annual Beatles Week festivities. "It's always special to play Liverpool," says Lee. "The people are so enthusiastic and accepting of us. And some of them saw the Beatles during their Cavern Club days. The fact that they

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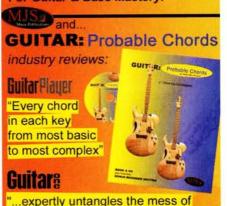


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keep coming back to see us tells me that we're doing something right."

GUITAR WORLD Will, when forming the band, did you hold an audition to make sure you had the right combination of guys?

WILL LEE I knew these cats could all play their asses off. The big question was, could we pull off the singing? So everybody came to my apartment and we tried singing "Because." I figured, if we could pull that one off, we were gold.

JIMMY VIVINO Will's idea was to try the hardest thing first. If we could sing "Because," we were halfway home.

JACK PETRUZZELLI I had played in a Beatles band already called Revolver, and I already had experience with singing "Because." I always took the high part, so I was ready to go.

LEE Everybody totally nailed it. It was spine tingling.

FRANK AGNELLO At that point, we said, "Okay, we've got a band here."

VIVINO It's a funny thing about the Beatles: The songs that you think are hard aren't, and vice versa. Like "Michelle," for example: Those vocals? Not easy, especially when you're singing and playing guitar at the same time. You've gotta be real smooth with your vocal phrasing. If you blow one little thing, the whole song falls apart.

GW You don't seem to have a dedicated "John" singer, a "Paul" singer and so on.

LEE That's right. I'll sing a John song as soon

You can never have them totally figured out, although we come pretty close.

PETRUZZELLI Before each rehearsal, we have our homework. You can't come in unprepared. There's no winging this stuff.

LEE We're like mad scientists figuring it all out. With all the books that are available, and the internet, of course, there's a lot of information to draw

> upon. The most important source, though, is our ears.

AGNELLO One of our techies made something called an "OOPs Cable," which enables us to get the out-ofphase stereo stuff in the middle of a track. OOP, of course, is short for "out-of-phase." It takes all the information that's not solely on the left or the right and puts it front and center.

GW You perform albums in their entirety, including Sgt. Pepper.

LEE Oh, yeah. The great thing is, we started doing individual songs before we tackled albums, so the first time we did Pepper it was more a matter of working out the segues.

GW How do you recreate the carnival sounds in "Being for the Benefit of Mr. Kite"?

Will Lee LEE Luckily, on the Beatles Anthology 2 CD, there was a recording of some of that stuff, so we put it in a sam-

pler for playback. But there were some missing pieces, so we ended up making our own sounds on keyboards and incorporating them.

GW What went into perfecting the orchestral climax of "A Day in the Life"?



WE EXHAUST

OURSELVES

GETTING

THIS MUSIC

TO SOUND

AUTHENTIC.

BUT THAT'S

BECAUSE IT

DESERVES

NOTHING

LESS."

as I'll do a Ringo tune. It's everybody's game, man.

AGNELLO Whoever puts in the first bid for a song winds up singing it.

GW You've built your reputation for performing the complex mid-to-late period Beatles' material. How do you go about dissecting and recreating the parts?

LEE It's one note at a time. [laughs] VIVINO We do the best we can. There's always something to learn in their songs.

VIVINO We'll, of course we bring in guest musicians when we do that one-the horns, the strings-and everybody just plays like mad. Plus, we're rocking out like crazy. And then a couple of us hit keyboards at the very end. It's pretty incredible.

GW Jimmy, you play sitar on "Within You Without You." I would imagine that's difficult. VIVINO You would imagine correctly.

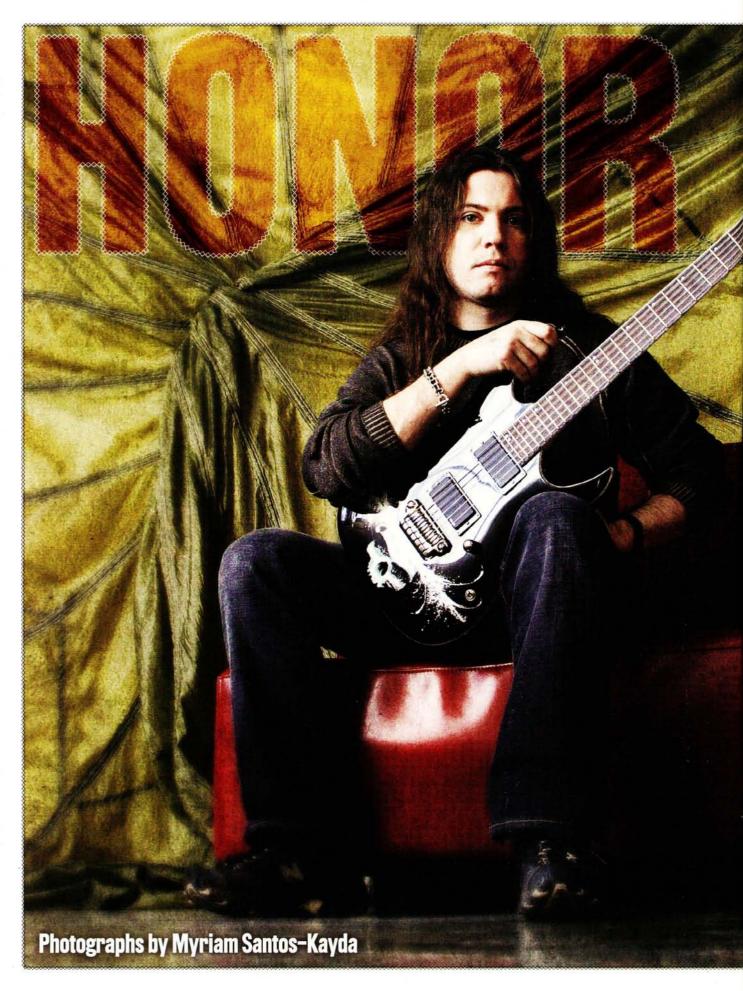
[laughs] I went into this music store and bought a sitar and a book (continued on page 90)

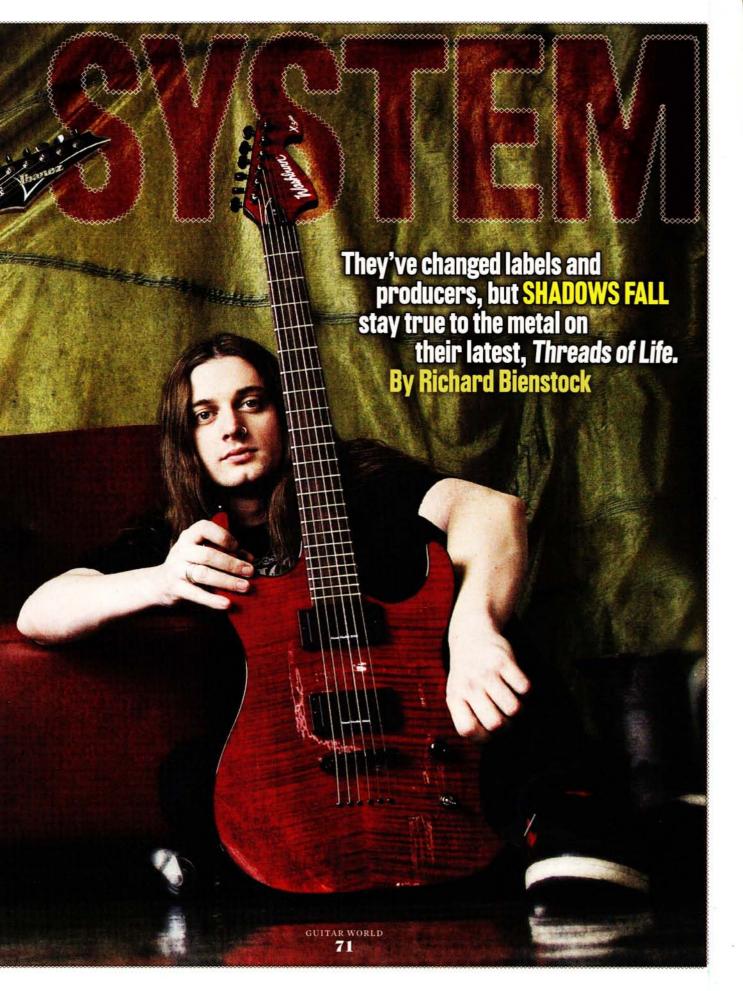


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WAS ON A PRESS TOUR

in Europe last week," says Shadows Fall guitarist Matt Bachand, "and no matter where I went, every interviewer would at some point say to me, 'So you guys are part of this New Wave of American Heavy Metal.' And

I had to tell them, 'We've been doing this for 10 years now. There's nothing new about it anymore!"

Back in the early part of the decade, when Shadows Fall were first making their mark with brutally heavy thrashcore albums like 2000's Of One Blood and 2002's The Art of Balance, the NWOAHM tag was at least a practical, if somewhat generalized, means of separating them and other extreme acts like Lamb of God and Killswitch Engage from the plodding nu-metal bands that were then clogging the airwaves. But in 2007, nu-metal has disappeared from

the sonic radar, and the New Wavers have not only established themselves as career artists but, more significantly, moved front and center into the metal mainstream. For their part, Shadows Fall, like Lamb of God (and, more recently, Mastodon) before them, last vear signed to a major label, Atlantic Records, which has just issued the new Threads of Life. The accessibility of a few major-label bucks afforded Shadows Fall the opportunity to devote more time to their craft-Threads is a considerable step up, both in performance and production, from their past work-but certainly didn't result in their feeling pressured to change what it is they do.

Which is a big part of why they went with Atlantic in the first place. Says lead guitarist Jon Donais, "Just because there's a different logo on the back of the CD doesn't mean we're going to be a different band. Atlantic understood that. They knew they were signing a

Ion Donais (left) and Matt Bachand



AREN'T METAL -BUT IT'S TOTALLY METAL TO HAVE **A POWER** BALLAD!

MATT BACHAND

heavy metal group, and that's the way they wanted it."

But while Shadows Fall-which also includes singer Brian Fair, bassist Paul Romanko and drummer Jason Bittner-did not encounter much in the way of outside demands while writing and recording Threads of Life, they certainly pushed themselves to produce an album that would surpass their previous efforts like The Art of Balance (the first record released by indie label Century Media to sell more than 100,000 copies) and its follow-up, 2004's Grammy-nominated The War Within, which more than doubled the sales of its predecessor.

To that end, rather than spending the bulk of 2006 on the road, the band holed up at home in Massachusetts. They played a few gigs and issued the vault-clearing Century Media swansong Fallout from the War, but otherwise focused on writ- (continued on page 106)



The guitarists of SHADOWS FALL

return to the pages of Guitar World with a new series of columns.
This month: tips on keeping your chops in tip-top shape.

JON Donais

Generally speaking, I don't have a practice regimen. Instead of working on specific scales or riffs, I prefer to pick up the guitar and let my fingers do the walking, which allows my hands to loosen up according to what they feel like doing.

I'll usually start out by playing a bunch of *legato* licks with lots of hammer-ons and pull-offs. In **FIGURE**1 I'm playing 16th-note triplets with double hammer-ons, repeating each three-note pattern and moving across the strings, starting on the low E and moving across to the high E. The frethand index finger frets F at first fret, which is picked with a downstroke. I then hammer the middle finger onto G, third fret, followed by hammering the pinkie onto A, fifth fret. I repeat this three-note sequence and successively

move the double hammer-on pattern over to each higher string, switching to the second, third and fifth frets on the D and G strings to stay within the F major scale (F G A Bb C D E). As with any warm-up lick or exercise, start out slowly and allow every note to sound clearly before cranking up the tempo.

To warm up my picking hand, I like to start by playing two-string patterns of 16th-note triplets, like the two shown in FIGURE 2. I'm playing three notes per string in each case, so the picking pattern on the B string is down-up-down, followed by up-down-up on the high E string. The first shape (bars 1 and 2) has you fretting with the index finger, middle finger and pinkie; in bars 3 and 4 the fret hand alternates index-middle-pinkie on the B string, with index-ring-pinkie on the high E string.

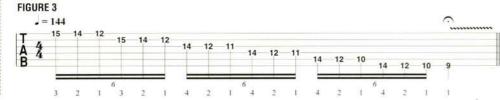
From here, I like to move on to sextuplets (six-note groups) that are alternate-picked, as shown in FIGURE 3: this run, a descending pattern based on the E Dorian mode (E F\$ G A B C\$ D), uses shapes that feature three notes per

FIGURE 1 legato exercise



FIGURE 2 alternate picking triplets





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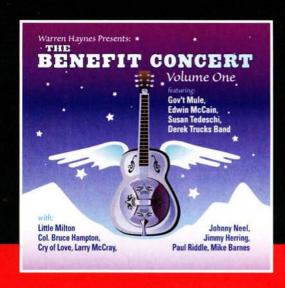
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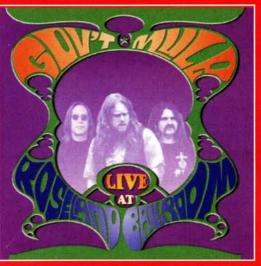
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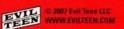




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string. I play the notes straight down in bar I, and in bar 2 I repeat the first sextuplet group twice before continuing down the scale.

When picking fast like this, I prefer not to rest any part of my picking hand on the guitar. Instead, I keep it floating freely above the guitar, which helps me to glide across the strings more effortlessly and generate more speed.

When warming up, I also like to practice playing trills, and I'll play something like FIGURE 4 across the top two strings. Using my first three fingers, I begin by pulling off from the ring finger to the middle to the index, and then trill quickly between index and middle. I then do the same thing on the high E string and alternate between the two strings.

FIGURE 5 is another alternate-picking exercise I like to perform: this one is played in a straight 16th-note rhythm and also has you alternating between the top two strings, starting with an index-ring-pinkie shape in fifth position and then shifting up to seventh position and switching to an index-middle-pinkie shape on beats three and four.

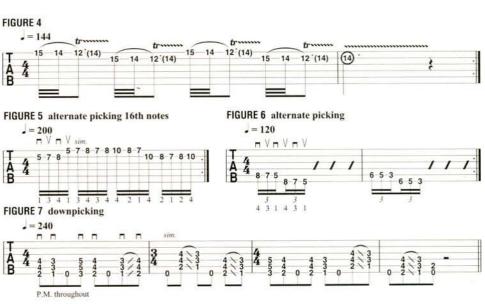
MATT Bachand

Between answering zillions of emails everyday and attending to band business, I have barely any time to practice these days. So when I do, I like to perform exercises that get the blood flowing in the right hand, because I'm primarily the rhythm guitarist in Shadows Fall. Because of this, I'll work on riffs that specifically address either downpicking or alternate picking. For instance, I'll alternate-pick some 16thnote-triplet riffs across the bottom two strings, as in FIGURE 6, using the same "floating" pick-hand technique that Jon uses. I'm not even thinking of a specific riff or pattern here; I'm just concentrating on loosening up my right hand.

When I have time, I'll work on down-picking chugging patterns, like the one in **FIGURE 7**, which is based on sliding power chords. When I can play a pattern like this clean at extremely fast tempos, I know I'm warmed up.

To me, preparing to play is like running a marathon: you've got to stretch the muscles before going full speed. Thought to be honest, I got my pick-hand speed together by throwing on Metallica's Master of Puppets and obsessively trying to keep up with James Hetfield's right hand. Instead of playing slowly, I'd spend four hours playing it fast until I'd scream, "Alright! I've got it!"









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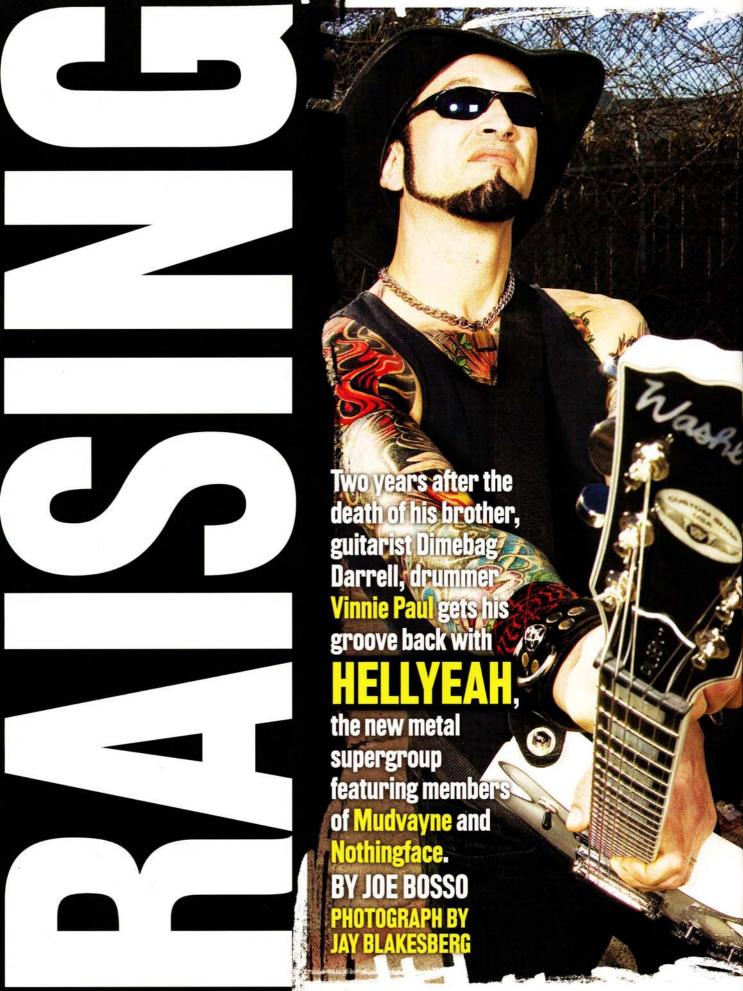


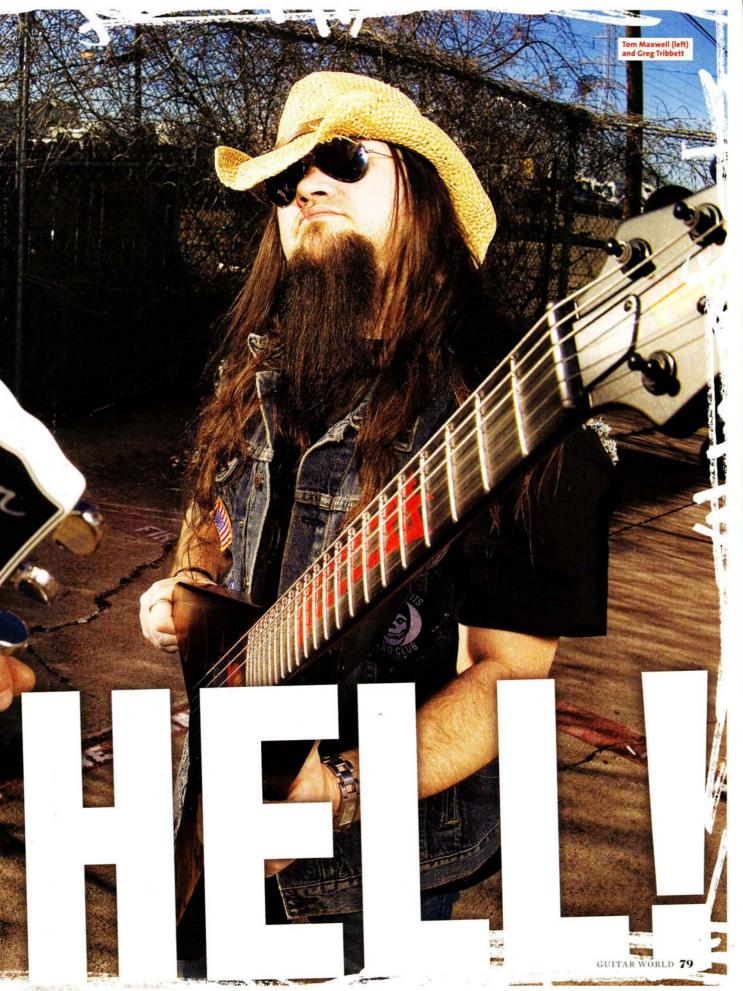
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James Brown





INNIE PAUL lets out a warm bear hug of a laugh. At first, the sound seems strange and discomfiting, not something you would expect from someone who, admittedly, has been struggling with tragedy. But the redoubtable drummer admits that the laughs are coming easier these days, "At the moment, I'm feeling pretty good, "he says. "I've certainly had my bad days. But I have a lot to feel thankful for, and a lot to look forward to."

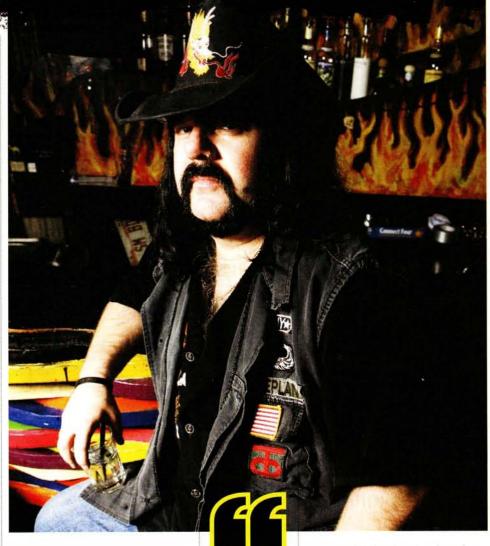
We've been discussing the raucous good times that attended the recording of HELLYEAH (Epic), the album that also happens to be the name of the band into which Vinnie was recently inducted (" 'willingly hogtied' is more like it," he says with a chuckle). Featuring members of Mudvayne (vocalist Chad Gray and guitarist Greg Tribbett) and Nothingface (guitarist Tom Maxwell and bassist Jerry Montano), HELLYEAH, as its names denotes, are a free-wheelin' bunch that trade in barnstorming, take-no-prisoners metal. Whether they sell four CDs or four million is hardly the issue; the band has already succeeded by rallying Vinnie from semi-retirement after the nightmarish December 2004 onstage murder of his beloved brother, guitar legend Dimebag Darrell.

The origins of HELLYEAH can be traced back to 2002, when Nothingface were supporting Mudvavne on their tour for The End of All Things to Come. Gray and Montano became fast friends with Maxwell, and the three discussed forming a separate alliance. "The idea wasn't to do a radical departure from our other music," says Maxwell. "We just wanted to play stuff that was looser, more fun." The three convened in Baltimore to work out some demos in Nothingface's studio ("a pretty eyeopening experience," says Maxwell. "Tunes just poured out of us!"). While schedules were being worked out, guitarist Tribbett climbed onboard. All the band needed was a drummer.

"We always wanted Vinnie," says
Tribbett. "At first it was probably a selfish notion: we wanted the baddest and
the best—who wouldn't? But when it
finally happened, and as we got more
and more into it, we saw him come out of
his shell. It was thrilling to be a part of."

Maxwell agrees: "As a musician, to be able to say 'I played with Vinnie Paul Abbott' is something I can be proud of forever. But what I'm really psyched about is the friendship we all formed with Vinnie. In a lot of ways, I feel that it was destined to be."

"I was nowhere," Vinnie says of the 18 months he'd spent between the time of Darrell's death and the formation of



IT'S BEEN

A LONG

TIME SINCE

I ENJOYED

MUSICIAN.

-VINNIE PAUL

HELLYEAH. He stayed busy, forming Big Vin Records and releasing 2006's *Rebel Meets Rebel*, the country-metal album he and Darrell had recorded with singer-songwriter David Allen Coe. He also oversaw *Dimevision*, Vol. 1, a DVD featuring performance and behind-thescenes footage of the late guitarist.

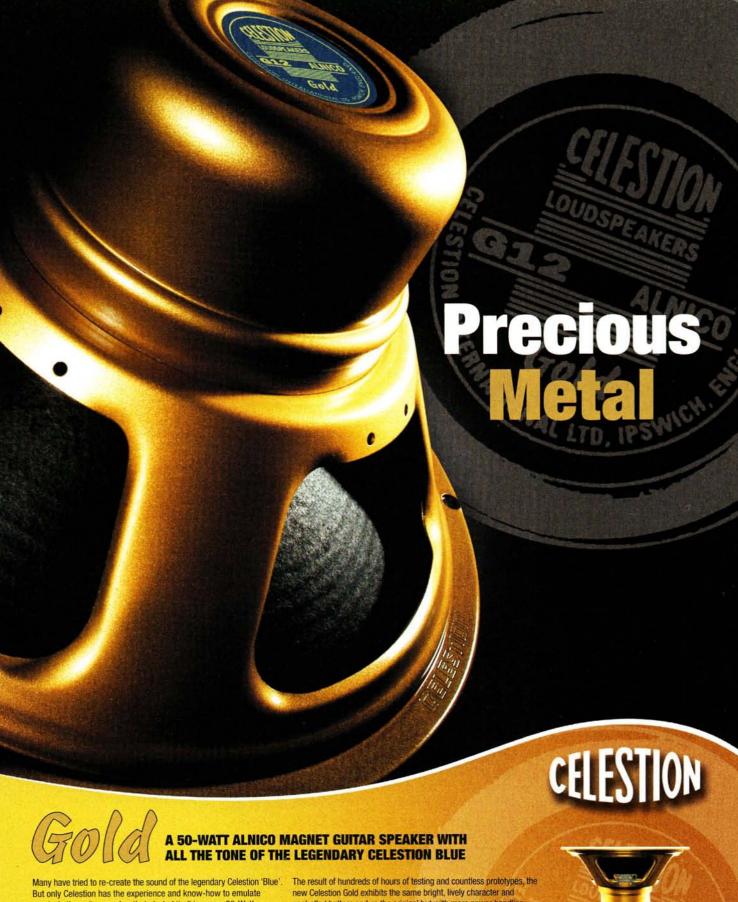
But as Vinnie admits, "Inside, there was nothing. My heart was gone. How do you get over something like..." His voice trails off; he can't complete the sentence. You get the feeling he never quite does. For a moment, his mind

seems muddled and restless, but when reminded of the ameliorating camaraderie of his HELLYEAH band mates, his mood changes quickly. "Thank God for these guys! It took them some time to convince me to join, but I'm glad they did. The music we make is so sick and fun. It's been a long time since I enjoyed being a musician."

Recorded in two weeks' time at Dime's home studio in Dallas, HELLYEAH (coproduced by the band and engineer Sterling Winfield) is a metal beast. On songs such as the ferocious

title cut, the dark and brooding "You'll Never Know," the country-blues hard-drinking anthem "Alcohaulin' Ass" and the white-knuckled "Matter of Time" (an eerie near-Pantera Xerox), Maxwell and Tribbett weave tight, gnashing circular guitar riffs that collide and careen and surge forward in a concerted metallic haze. Both guitarists openly downplay their soloing abilities, but throughout the set they acquit themselves astonishingly well. "Solos that were buried in our minds just seemed to leap out of us," Tribbett says with a





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Whether hurling invectives at rock journalists ("Waging War") or bemoaning the rigors of road life ("You Wouldn't Know"), when Chad Gray raises his vocal hackles-which is most of the time-he sounds as if he's undergoing a tracheotomy without anesthesia. One notable exception is the tearjerking ballad "Thank You," in which the singer pays tribute to fallen heroes, some of whom the band know by name. A 180-degree star-turn, utterly convincing in sentiment and emotional dexterity, it is here that Gray demonstrates his voice to be a pure, gutsy, if somewhat strange, instrument.

But the real revelation on HELLYEAH just might be Vinnie himself. At 43, he is back behind the drum kit and pumping out stunningly complex drum patterns (the dizzying speed and percussive force of his double-kick is unequaled in rock quarters). But for all of his combustive abilities, the drummer seems to have found a subtle, freeflowing swing that was never apparent in his earlier work. "I probably calmed down a bit," he says. "As they say, music has to change, and for that to happen, musicians have to change, as well."

++++ GUITAR WORLD The name HELLYEAH is one of those Spinal Tapian things: it's either clever or stupid. VINNIE PAUL I'll tell you how it came about: We all started writing band names on a box outside the studio. I

didn't care if the name we picked was

Tractor Pull or Race Car, as long as it was cool. But we'd always say "hell yeah" in the studio: "You dig that song?" "Hell yeah!" "You like that take?" "Hell yeah!" Anyway, one day, I saw "HELLYEAH" written in big bold letters on the box-I think it was Chad who wrote it-and I floated it to the rest of the guys, and of course everybody went, "Hell yeah!" [laughs] It sums us up.

GW Is HELLYEAH a real band or just a one-off-a side project?

PAUL We're the real deal. In fact, we're gonna take the band on the road and kick asses all over the country. Then everybody can go back to their other bands, do their things, and in a year or so, we'll do HELLYEAH again. There's no reason why this band can't coexist with the other guys' main groups.

GREG TRIBBETT There's no tension in our other bands over HELLYEAH. In fact, I'm in the middle of recording the new Mudvavne album right now.

GW Vinnie, after Dime's death, you understandably laid low for a while. But at any point did you ever think that your music-playing days might be permanently over?

PAUL Hard to say. I just figured that if a band was ever going to happen again, it would have to fall into my lap-I didn't want to go looking for anything. [pause] I'll tell you, for about three months after [Dime's death], I didn't even wanna touch the drums. I didn't wanna look at them, didn't wanna hear music that I'd done previously-nothing. [sighs] But I had committed myself

Andrew With the second of

TO BE ABLE TO SAY I PLAYED WITH VINNIE PAUL ABBOTT' IS SOMETHING I CAN BE PROUD OF FOREVER." -GUITARIST TOM MAXWELL

GUITARS (Maxwell) Gibson Les Paul Deluxe, Gibson ES-135, Takamine acoustic: (Tribbett) Gibson Les Paul, Gibson Gothic V, Guild acoustic

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EFFECTS (Maxwell) Ibanez Tube Screamer: (Tribbett) Morley VAI1 Steve Vai's Bad Horsie wah, Line 6 delay pedal

STRINGS (Maxwell) Zakk Wylde Signature Series; (Tribbett) DR

to playing with Disturbed and Anthrax for a benefit they were doing for Dime, and it was the first time I was going to have to get up and play since the whole thing happened. I got together with the bands the night before the show and ran through a rehearsal, and it was then that I realized I still loved to play. The show was amazing, too. The audience kept shoutin' out Dime's name, sending me cheers and support. From that experience I realized, Okav, I'm still a musician. I can move forward, But again, it had to be the right situation.

GW Initially, you had your doubts about HELLYEAH.

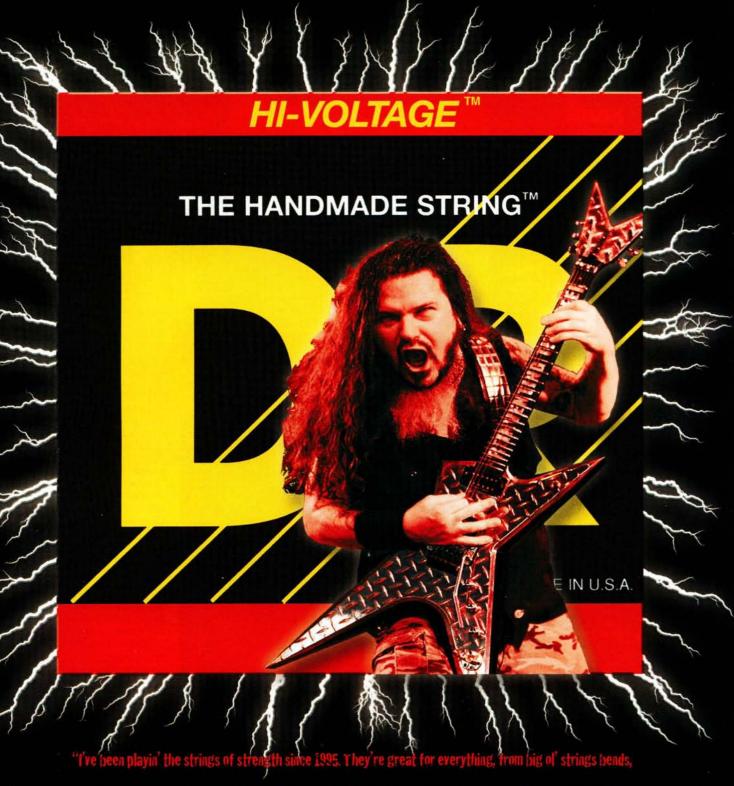
PAUL It took some convincing, that's true.

TOM MAXWELL Our bassist, Jerry, did the convincing. In our wildest-dream scenario we saw ourselves playing with Vinnie, so Jerry took a shot and called him. And, of course, Vinnie said no. [everybody laughs] But we were persistent. About a dozen phone calls later, we were all flying down to Dallas.

GW Vinnie, why did you keep turning them dow: because you didn't want to do a band with them, or you simply weren't interested in being in any band?

PAUL It was a lot of things. When Jerry started calling me, I was real involved with the releases of Rebel Meets Rebel and the Dimevision DVDthe timing was all wrong. So I told Jerry, "Look, you guys are great, but you should just get yourselves somebody else." But he kept calling and calling. [laughs] Finally, after I don't know

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to huge whammy bar dives, perfect for blood curdling harmonic screams and just straight out heavy chunky riffin. For balls out extreme jammin', Hi-Voltage are for you." — Dimebag Darrell



how many calls, he rang me one night after I'd been drinking and listening to music—I had the right fire goin', you know?—so I said, "You know what? Let's give this fucking thing a shot." Two weeks later, everybody came down to Dallas. We got along right away; the attitudes were just super-duper. We went in the studio, and it was like magic. It felt like we were in a band for 10 years already.

GW Now, hold it right there. No offense, but I can't tell you how many times I've heard that: "We jammed and it was like we had played together our whole lives." Just once I'd like to hear a band say, "It sucked!" or "What a bunch of bozos—I hated 'em from the start!" [laughs all around] You never hear bands say that!

TRIBBETT And you won't hear it from us. [laughs] We wrote seven songs in eight days. You don't get on that kind of hot streak if the scene isn't happening.

PAUL It really was a magical vibe. That's not to say it wasn't a challenge. Doing the album at Dime's studio—it's where we had done the last two Pantera records, Damageplan and Rebel Meets Rebel—for me, personally, just walking in there was very overwhelming. It had been a year and a half [since Dime's death], and to be standing there and seeing Dime's pictures and Gold records on the walls... So many memories filled my head. As a player, too, it was scary at first.

GW How so? Were your drumming chops rusty?

PAUL Oh yeah. The first time we got together to play, I told everybody, "You're gonna have to be patient with me. We gotta dust some cobwebs off of here." For the first hour or so,





I noticed I was breathing real hard. But the guys were super-cool. They made me feel so comfortable; they didn't put any pressure on me or anything. Once I got over my initial case of nerves, I got in the zone real quick and locked into a good power groove. Before you knew it, it was three in the morning and we were bustin' out some slammin' stuff—just full-on, balls-out

rock and roll metal, man. I was so happy. I was like, "All right! Time to roll tape on this sucker."

GW Was the recording process different from how you've worked in the past?

PAUL For them, but not for me. Most bands write their songs, rehearse 'em till they're blue in the face, then they hit the recording studio—and that's when they discover their music has no vibe. Or the vibe it once had is gone. So what we did was, we just kept rolling tape as we wrote; by doing that, we captured the spontaneity and magic, and we didn't have to go back and try to recreate the vibe.

GW How democratic was the writing process?

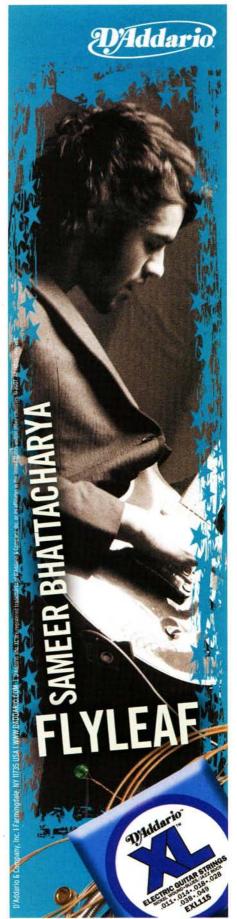
PAUL All for one and one for all, man. Each dude brought something to the table.

GW This was the first time any of you had worked in a twoguitar band.

PAUL That's right. It was a totally unique situation having Tom and Greg play off of each other. At times, they reminded me of the guitarists in Iron Maiden and Judas Priest.

TRIBBETT Our styles turned out to be pretty similar: same kind of rhythm, same approach to soloing. I'd write an opening riff and





he'd write a chorus riff;. With everything we did, we were always on the same wavelength.

MAXWELL It was spooky the way Tom would come in with a riff and I would already know it because I was working on something just like it! He's got a leg up on me as far as counterrhythms and chords, whereas I'm just a downpickin' fool for the riffs.

PAUL Coming into this, I knew Tom and Greg were kick-ass rhythm players, but they really worked up some cool solos and melodies.

MAXWELL Solos...I hadn't recorded a guitar solo in years. I'm not a chops monster, you know? I mean, you've got Dime and Zakk—what's the fucking point? But with this band, it became a personal challenge to stand up and bust out some real guitar playing.

GW As guitarists, was it intimidating to play with Vinnie? After all, he *did* play with Dime.

TRIBBETT I'm no Dime, that's for goddamn sure. But once we got going, I realized that Vinnie wasn't judging me. He was just playing with me, one musician to another.

MAXWELL It wasn't lost on me that I was walking into the domain of the single most

important guitarist of my generation. But after the first day I decided that I had to be myself and let the shit fly. When it came time to blow a solo, I took a deep breath, let my mind go blank, and I got my groove on.

GW Of all the songs on the record, "Matter of Time" has a riff that sounds quite Dime-like.

PAUL If you think it's a little Pantera-ish, hey, that's a plus. I was a part of that band and I helped to create that sound. The whole time we were recording HELLYEAH,

I felt like Dime was right

there with us, looking over our shoulders and guiding us.

MAXWELL When you think about it, any heavy record is part of what Dime pioneered.

TRIBBETT What's funny is, I wrote that riff the first day I was in Dallas. Maybe Dime's spirit came into my mind and body. It's hard not to be influenced by him, especially when you're with Vinnie.

GW "Matter of Time" has an awesome solo section. Who played it?

MAXWELL [proudly] That was me. It turned out cool because it was so spontaneous; I just plugged in and played. The only problem is, now I have to go back and relearn it off the CD so I can play it live.

GW The song "Alcohaulin' Ass" certainly lives up to its title as a rockin' celebration of all things brewed and fermented. What's the story behind it?

PAUL Our engineer, Sterling, went out to make a beer run, which inspired Greg and Chad to write a song about alcohol. The whole thing took all of 15 minutes. When Sterling got back, they were like, "Dude, start the tape! We gotta lay something down." Originally. it was a full-on acoustic number, but as I listened to it I said to the guys, "We gotta turn it into a full-blown power rocker." So, halfway into the

song, we blasted the electrics out. But I will say that Tom played some killer acoustic slide in the first half.

MAXWELL First time I ever played a slide, too. I tried playing it on a Dobro, but it wasn't happening, so I broke out a Takamine and just let 'er rip. The song itself is in a drop-D tuning, but for the slide I tuned the bottom E string to a G.

GW A song titled "Alcohaulin' Ass" begs the question: What were your drinks of choice in the studio? [everybody laughs]

PAUL We went through a ton of Crown Royal and Coke, a ton of Coors Lite, and I personally went through a ton of Skyy Vodka.

MAXWELL The key word is "ton." [laughs]

GW Another blazing solo is in the song "You Wouldn't Know." For guys who aren't big lead players, you guys do an incredible job of faking it.

TRIBBETT That's just it: we fake it. I played that solo. Just like Tom, I do my best stuff on a whim. Most of the time, I don't know what I'm going to do; there's no preconceived notion in my head. I think it takes a sort of way-out courage to just wing it.



GW "Star" has a slow, grinding groove and a very unique solo—it's surreal and kind of dreamy.

PAUL It's a sexy song. We locked into that groove, and right away we knew there was something special about it. Greg plays the solo, and I'll tell you, it just floors me every time I hear it.

TRIBBETT I was listening to the song over and over, and I knew I had to come up with something spaced-out. Luckily, on that day, spaced-out wasn't a problem. [laughs]

CW "Thank You" is somewhat surprising coming from you guys in that it's a ballad. But it's one that manages to be poignant without resorting to mawkishness.

TRIBBETT I was talking to Chad and he told me he wanted to write a tribute song. I knew he wasn't going to write anything sappy. He showed me some lyrics and five minutes later, I had the main riff. It was one of the few times where the lyrical ideas guided the music.

PAUL Dime's in the song, for sure. Plus,
Tom's mother passed away; same with Chad,
his grandmother recently passed on. It's something we all needed to express. Chad did a
great job with the lyrics. Think about it: You
never really get the chance to say "thank you"
to the people in your life. Just...thank you for
being you. Thank you for all you've been to me.
I'm so glad we did it.





TOM MORELLO (continued from page 46)

played at night, and if I've done my job well, it's music that'll make it hard for you to go to sleep. [laughs]

GW Why did you choose the alter ego of the Nightwatchman? Why not just be "Tom Morello"?

MORELLO The name just came to me. It appeared in my head and seemed to resonate with the truth I was trying to put across. The other aspect of the name is quite literal: No matter if I'm at home or on tour, I'm always the last person to go to sleep. Be it practicing the guitar or plotting revolutions, I've always loved the stillness of the late night,

the time that belongs to me and me alone. While others are sleeping, I'm thinking, writing, watching.

GW Listening to the album, one of the first things that struck me is how you address people in your songs as either "mister" or "son" or "brother." That's very Springsteen.

MORELLO Bruce is a huge influence. Nebraska and The Ghost of Tom Joad are very special albums. I saw him play a show at this little theater in Santa Barbara during his Tom Joad tour, and I was completely overwhelmed. That a man with just his voice, an acoustic guitar and a harmonica could put on such a powerful, stirring and troubling performance-it was one of those things that definitely solidified the whole Nightwatchman thing in my head. I've tried to narrow the influences as much as possible: a Johnny Cash vibe here, a Phil Ochs feel there, Dylan, Springsteen... The idea is, I want to be the black Woody Guthrie. [laughs]

GW Which leads me to ask about your song "Flesh Shapes the Day," in which you claim that Jesus was black.

MORELLO [talk-sings] "Now you might have heard different/but I know it's a fact/that Jesus, Mary and Joseph/and the Apostle Paul were black." I spent a lot of time in the great art museums of Europe looking up at the translucent-white baby Jesuses in all of those paintings. But I've also spent time in the Holy Land and observed the complexions of the locals—quite different.

GW Even so, the fact is that nobody knows what color He was. *I* sure wasn't there at the time, nor were you.

MORELLO [laughs] Of course. Those lines are me striking a blow against cultural imperialism. That's the thing: I have to be daring as the Nightwatchman; I have to shake the cages. Otherwise, what's the point?

GW How scary is it for you to go onstage all by yourself? There's nothing to hide behind. No amps, my drummer, no lead singer—it's all you. MORELLO Oh, it's terrifying! I would be out on tour with Audioslave, and on days off I'd play open-mic nights, completely anonymous. Talk about a dichotomy: One night I'm rocking a packed arena, totally confident with screaming electric guitar; the next night I'm in this coffee bar, absolutely mortified, playing to an audience of 12 people while a latte machine makes noise in the background. [laughs] You have to go out and feel what it's like to totally bomb, and only when you do that can you start to figure out how to make people pay attention.

GW Over how long a period did you write these songs?

MORELLO Roughly three years. Originally, it started at the open-mic nights; every



week I found I needed a new song or two. Consequently, I've written over 50 songs!

There's two types of songs on the album. There's what I call the "action songs," like "Union Song," which I wrote after being tear-gassed at a union rally. I thought, I need something to really galvanize the troops. Then there's the "dark songs," the ones that come from...some other place.

GW You mean something like the opening track, "California's Dark"?

MORELLO Absolutely. A song like that comes in a rush, and then I tinker with it. "California's Dark," "Battle Hymns," "The Road I Must Travel," "The Garden of Gethsemane," "Flesh Shapes the Day"—all came very quickly. Then I'd look at the lyrics and think, What's wrong with the guy who wrote this? And I'd remember...oh, that's me! [laughs]

GW Can you describe the difference

between the kind of excitement from playing an intimate gig as the Nightwatchman versus rocking a packed arena with a band?

MORELLO The experiences are very different. [pause, thinks] I'll tell you...there was a moment when I played at a coffee house in front of eight people where I felt like everybody's soul in the room was at stake. It was the most intense connection between me and an audience that I've ever felt. The challenge of doing this stuff by myself is huge, but the reward is amazing. This is the greatest artistic growth I've experienced since I started playing the guitar.

GW In the studio, were you able to do full passes? Your songs *are* rather wordy.

MORELLO Yep. Full passes. And some of the songs were first-takes too. It's a funny thing about lyrics: At my first shows, I was like Eminem in 8 Mile, furiously writing lyrics on my arms before I went on. No teleprompters in the coffee house. [laughs] I must say, it's given me some insight into why singers can be such a pain in the ass—you gotta remember all those words!

GW Speaking of lead singers, what's the status of Audioslave? Chris Cornell recently announced his decision to quit the band....

MORELLO [cautious] Yes, that's true...

GW When we last spoke [Guitar World, December 2006], you stated that if Audioslave were going to break up, I would hear it from you. So...what's up with that, Tom?

MORELLO Well, since we have not yet heard from Chris, I don't know what to say, other than to express my great thanks and appreciation to all the Audioslave fans. Plus, to all the official members of the Audioslave Fan Club, I'm offering free tickets to the upcoming Nightwatchman shows.

GW Okay, but that's not much of an answer.

MORELLO It's the only answer I can give you.

Tim, Brad and I have not heard from Chris, so I don't know what else...I'm not trying to be evasive.

GW So, Chris just up and went his own way?

MORELLO I...I don't know, dude. What can I
tell you?

GW You, Tim and Brad are still tight, obviously, since you're doing the Rage reunion at Coachella. Did things with Chris just peter out?

MORELLO Like I said. I have not heard

from him.

GW Sounds like a bit of a mystery.

MORELLO [sighs] Mm-hmm.

GW Well, tell me about the Rage reunion then.

MORELLO It's been interesting. The last six months have led to some reflection. It's sort of a realignment of priorities. We'll be playing Coachella, and we're really looking forward to the explosion that the event should be.

GW Will there be more shows? Is the door open to Rage continuing?

MORELLO There could be. There are no closed doors. But I have to say, my main focus now is on the Nightwatchman. This is what I do; this is who I am. I'm the Nightwatchman, baby. Get used to it. [laughs]

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that went with it. It was pretty rough learning how to play the thing; hats off to George Harrison, man. I play it like a blues player. I mean, it is a string instrument, and you can bend the strings. But it is hard. It's like a whole new language.

LEE Jimmy's nickname when he plays the sitar is "Ravi-oli." [laughs]

PETRUZZELLI I play a tabla part in that song. I have a Roland HandSonic that has touch-sensitive pads, so I can actually bend the skins. It works great.

GW What's been the hardest song out of *Sgt*. *Pepper's* for you to play live?

LEE "Lovely Rita" was surprisingly difficult.

There are some very specific bass parts going on, and Paul is constantly changing them up. He's a monster on the bass. I think with *Sgt. Pepper's* he really started coming into his own as a bassist, and one of the reasons was that he knew, at that point, that they weren't going to be playing their songs live; they were going to be a studio-only band.

AGNELLO For me, the hardest song to sing on Pepper is "Fixing a Hole." It's up there at a pretty high point in my range, so I have to make sure my voice is in really good shape when we're doing that one.

VIVINO I sing "With a Little Help from My Friends." It's weird: you can't sing a Ringo song; you sell a Ringo song. He had a charm that was all his. Singing some of his stuff opens you up as a vocalist because you start thinking, How in the world can any one person be that jolly? [laughs]

GW How did you go about divvying up the parts in "The End"?—the famous Paul, George and John guitar shootout where they all trade solos.

VIVINO Hey, you got the order right. Not a lot of people know that.

GW Jimmy, you're not exactly talking to a chimp here, dude. [Vivino laughs]

AGNELLO Let's see: Jack is Paul, I'm George and Jimmy is John. There was no great discussion about it or anything; it just worked out that way. We have a lot of fun on that one. I love playing George's part—it's such a stinging lead.

GW Do you guys think George is underrated as a guitarist?

ALL Yes!

AGNELLO He was incredible. Listen to him on even early stuff like "Till There Was You." The guy had phenomenal chops and taste.

VIVINO Anybody who doesn't give George his due just doesn't know, man. He played very difficult parts. His leads were totally insane, but hooky. And he could play those backward solos—which he worked out like math problems. The guy was a genius.

GW Speaking of backward solos, how do you reproduce the one in "Tomorrow Never Knows"?

VIVINO I use a volume pedal. The idea is to get rid of the pick attack as much as you can. You want the swell of the sound, but you don't want to squawk it like you would with





a wah pedal.

AGNELLO For that song, we created a lot of our own samples for some of the weird effects on that song. There's something in the original that sounds like seagulls, so what we did was record somebody laughing and then we sped up the tape-it sounds pretty close.

LEE I sing that one, and it's such a blast. I use a bullhorn in that last section where Lennon's voice is so heavily processed [through a Leslie rotary speaker cabinet]. It works perfectly.

GW You do a live version of "Revolution 9," the very idea of which boggles the mind.

LEE Basically, we approach it like avantgarde theater, incorporating homemade tapes, samples, music parts that we play, speaking parts... I wound up having to write it up as a script, and we act it out as actors.

AGNELLO It took us four months to get the whole thing together. In that time, the Beatles recorded the whole White Album!

LEE Everybody has his role on "Revolution 9." One guy is hitting a snare, another is crinkling cellophane to mimic the sound of fire. With all those elements in place, we're able to pull it off. And...it's haunting, man! Especially since I'm the guy who goes [ominously], "Number nine...number nine...number nine..." [laughs]

PETRUZZELLI I do all the piano bits, and I have certain spoken-word parts, like "I'm not in the mood for wearing blue underpants today." [laughs]

GW Overall, do you try to match instru-

ments to specific songs?

LEE Absolutely. If Paul played his Hofner bass on a song, I do too. If he played a 1966 Fender Jazz Bass on a White Album cut, so do I.

VIVINO We try to match things up as best we can. But you know, the Beatles loved to play around with sounds in the studio-with their guitars, their voices. What you think is an SG is really a Strat. Amps, too. We're still trying to figure it out.

AGNELLO Amp-wise, they used mainly Voxes and Fenders, but so many different models. We figure that if we stay in the Vox and Fender world, we're cool.

GW Has there been a song that's totally eluded you?

LEE Nope. One that almost got away was

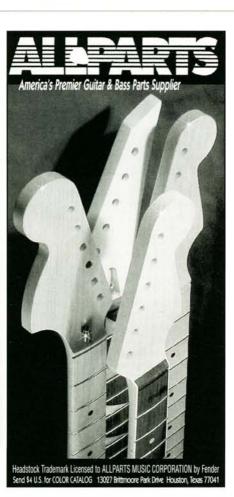
"You Know My Name, Look Up the Number." Again, we had to script that one out. It's like a Monty Python skit. You know, the Beatles invented hip-hop on that song. Listen to the opening bars; it's all right there.

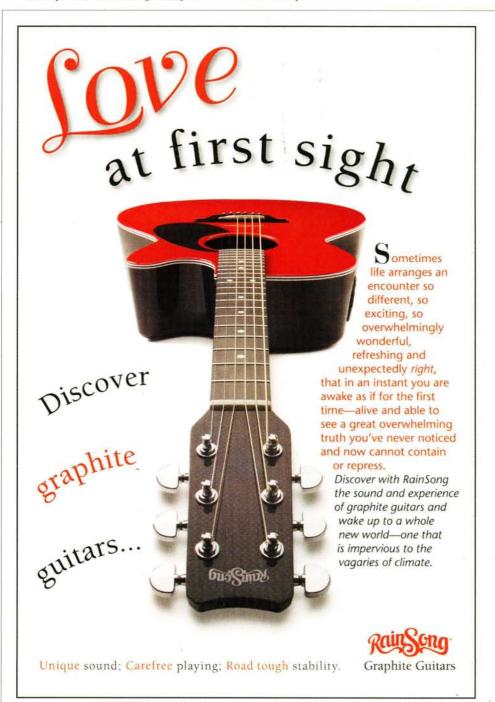
GW Have any of the surviving Beatles seen you play?

LEE No. but when I played with McCartney at the Concert for New York in 2001, I tried gently to tell him about the band. He hates Beatles tribute bands—I have no idea why—so I'm telling him about what we do and he asks [imitates McCartney], "Do you do 'Tomorrow Never Knows'?" And I said, "Sure."

gw What was his reaction?

LEE He didn't say. He just nodded and walked away.







TRACK BY TRACK (continued from page 65)

moments. To create them, a 40-piece orchestra was hired to play a crescendo over 24 measures, starting quietly on the lowest note of their instruments and moving up in pitch to their highest E. Furthermore, the performers were instructed to climb the scales at their own pace and not to follow what their neighbor was playing. To classically trained musicians, accustomed to working from a prepared score and playing as a unit, this was simply unacceptable, and several of them adamantly refused to play.

"Oh, they were pretty stuffy," says Emerick. "It's unbelievable that, for musicians of that caliber, such a score would cause such confusion and discussion. It was unbelievable; you'd think they would have just done it, but they could not understand it, or comprehend it." Perhaps, but certainly they were familiar with the works of controversial composers like Arnold Schoenberg, Anton Webern and Karlheinz Stockhausen. (Certainly, the Beatles were familiar with Stockhausen, who appears

we made—because it was like the best thing you've ever heard in your life. We used to love playing the song for people when we were done, just to see the look on their faces. It blew them away. Ron Richards, the producer of the Hollies, who was also George Martin's assistant, was in there the night we finished it, and he said he felt like giving up the business. And he wasn't joking!"

"LOVELY RITA"

TRACK McCARTNEY'S SONG ABOUT A
fetching traffic officer demonstrates
the anything-goes atmosphere of
the Sgt. Pepper's sessions. "The
Beatles were like kids when they got around
the vocal mics," says Emerick. "They'd hear



on Sgt. Pepper's cover, in the back row, fifth from left.) "I think the players were just being awkward," offers Emerick. "There was a divide between classical and pop: the classical people hated the pop kids. That's how it was at Abbey Road in those days."

It didn't help that the Beatles had decided to turn the recording of the event into a party—a "happening," as they were called in the day—complete with balloons, costumes, red rubber noses and bear paws. Fortunately, the orchestra's members included David Mason, who'd played the piccolo trumpet passages on "Penny Lane" just months earlier, and Alan Civil, who had played the horn solo on the Revolver track "For No One." Says Emerick, "They knew the Beatles and sort of held it together for the guys."

Completed in late February, "A Day in the Life" was a major event in the making of Sgt. Pepper's, one that influenced the Beatles' sense of what they were achieving, "Once we recorded that," says Emerick, "they became more positive and more confident in the tracks the echo in their headphones and start playing around with it, making noises just to hear the sound of it. It used to make us laugh in the control room."

The tape was rolling when Lennon, McCartney and Harrison decided to indulge in a little nonsense during the March 7 backing vocal session for "Lovely Rita." Their moans and sighs over the song's outro were duly recorded by Emerick and included in the completed recording. "That time we actually recorded it for real," says Emerick. "But they did that all the time."

The song is also memorable to Emerick for another reason: McCartney tried to draft him to play piano on its middle break. "They were stuck for a solo," he recalls, "I remember standing at the top of the stairs from the control room to the studio. Paul was downstairs, and I said, 'Why don't you try a piano solo?' Paul said, 'Oh, well you come and do it!' And I just said, 'No, no, that's okay. Let George Martin do it.' It would have been a big moment for me to play on a Beatles album, but I was far too nervous!"

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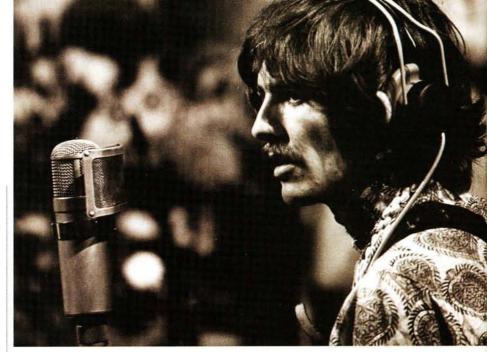
"WITHIN YOU WITHOUT YOU"

TRACK ONE OF TWO GEORGE HARRISON

compositions recorded for Sgt.

Pepper's (the other, "Only a Northern Song," was left off the album), "Within You Without You" is an East-meets-West hybrid. In addition to musicians performing on classical Indian instruments, the song includes a string section of eight violinists and three cellists who underscore the sitar melody in the song's instrumental middle section. Harrison is the only Beatle who performs on the recording.

"I really grew to like the song," says
Emerick. "It was a great track. The only thing
I didn't like was the laughing at the end."
At Harrison's request, Martin and Emerick
reluctantly added a snippet of laughter at the
song's fade, using Abbey Road's sound effect
library. "It never made any sense to me why he
wanted it. My theory is that he thought everyone would be surprised that he could write
something so good. So it was kind of like, 'The
laughs on you!' That's what I think, anyway.



'Cause it is good."

Since the release of his book, *Here, There and Everywhere*, Emerick has taken heat for some of his more candid criticisms of Harrison's songwriting and guitar playing (though, to be fair, he also praises the guitarist in the book on numerous occasions). Says Emerick, "I know a lot of people think I was wrong in

writing some of what I wrote about George, but that's the way I saw it. George struggled. But when you think of 'Something,' 'Here Comes the Sun,' and some of the other songs he wrote near the end of the Beatles, you know, those are great songs. And that's the story of George Harrison: he struggled to find his place. And he did!"

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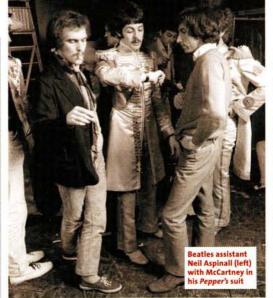


backer 4001S was his main bass, and he used his Casino and Fender Esquire for rhythm and lead work (much of the lead guitar work on Sgt. Pepper's is McCartney's, rather than Harrison's). As for amplification, in late 1966, Vox had delivered to Abbey Road every amp, including prototypes, in its then-new line of solid-state amps, but it's unknown which of these, if any, were used on Sgt. Pepper's.

Despite the basic similarities in studio gear and equipment, Revolver and Sgt. Pepper's sound distinctly different. The former, for all its invention, still sounds like a rock and roll album, with its crunchy guitars and fizzy, warm ambience. The latter is decidedly refined in tone, lacking the low-midrange tones that gave Revolver much of its propulsive power. Emerick puts the difference down to two things.

First, the studio: Sgt. Pepper's was recorded in Abbey Road's fabled Studio Two, a large room well suited to handling the volume and frequencies produced by pop and rock bands. "Whereas Revolver was done in Number Three studio, which is a smaller room. It was very difficult to make a pop record in Number Three, because of its size. It was a dirtiersounding studio acoustically. It was fine for solo work, but with a rock group, it became difficult to control the sound. Number Two is a brighter studio, and you can get cleaner tones."

In addition, Emerick suspects the mixing console in Studio Two may have had mic

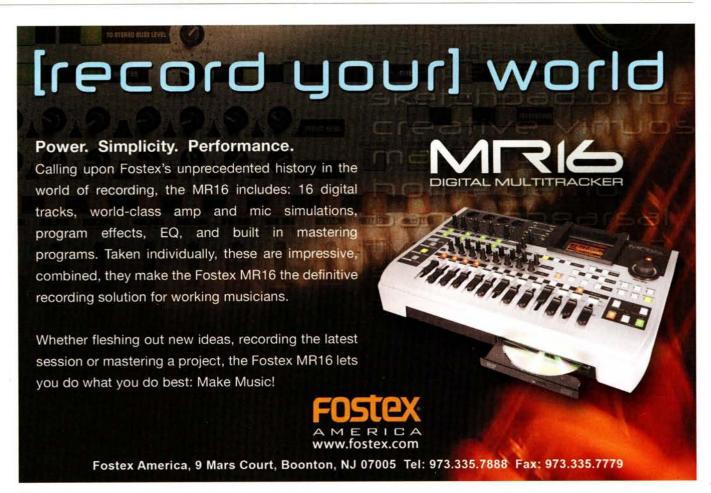


preamps different from those in the Studio Three console. Although the consoles were the same model-REDD.51 "Stereosonic" Four-Track Mixer desks-EMI engineers may have swapped out its stock Telefunken microphone amps with an EMI version that was, he says, "cleaner sounding. The Telefunken mic amps were a little more classically orientated, you might say, which would have been suited to Studio Three, whereas Studio Two was the pop studio, and the cleaner EMI mic preamps would have been better suited to it.'

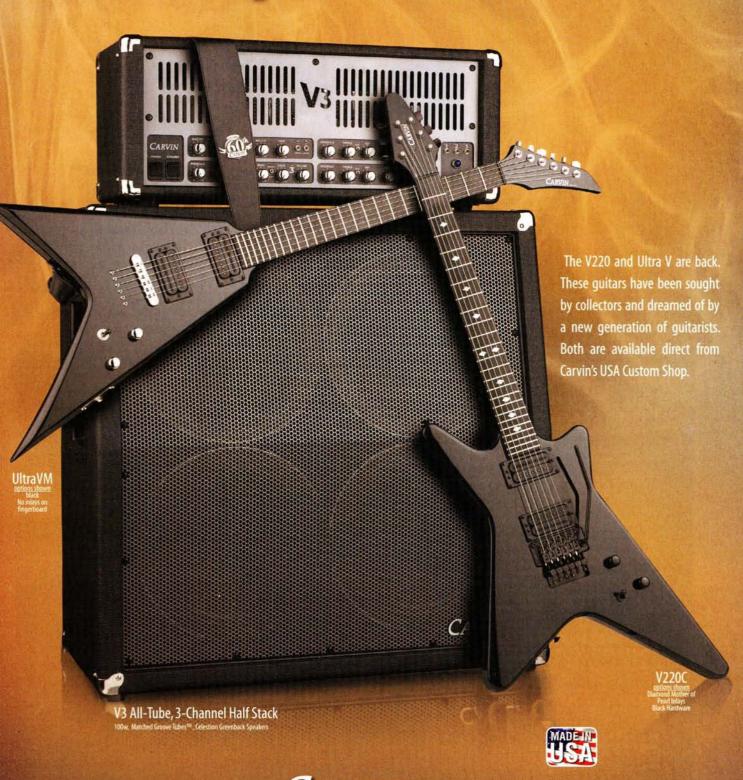
Second, on Sgt. Pepper's, Emerick began refining recording techniques he had initiated on Revolver, finding new ways to use them or applying subtle twists on familiar methods. "The only way to approach Sgt. Pepper's was to use some of those techniques and sounds from Revolver in a more controlled way," he says. "It wasn't as brash-more fine tuned." Emerick recalls exploring new mic placement techniques, such as taping a condenser microphone to the soundboard of a virginal-a harpsichord-like instrument-to achieve a brighter sound from it. Likewise, he found new ways to manipulate echo, by then one of the most common effects in the studio's meager arsenal. For the jaunty piano solo on "Lovely Rita" (played by George Martin), he ran the signal to a

tape recorder and applied sticky tape to the machine's tape guides. As the recording tape traveled through the machine, the guides would grab and release it, producing a wobbling sound as the tape passed the playback head. "I sent the output of that to the echo chamber, so it created this very fluttery sounding reverb," Emerick recalls. "What you hear on the record is his straight piano part and the wobbly echo under it, giving the piano its distinctive honky-tonk sound."

Elsewhere on the album, Emerick took advantage of an external equalization device



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built by Abbey Road's engineering department: the RS 127 "Presence Box." "We didn't have much in the way of EQ control on the console," says Emerick. "In the high-frequency range, you could adjust 5k, and that was it." Built both in rack and stand-alone versions, the RS 127 gave engineers control over three high frequencies-2.7kHz, 3.5kHz and 10kHz-with up to 10dB of boost or cut. It had been used on Beatles tracks long before Emerick began engineering the group's sessions, but never in the fashion in which he employed it. "Often I'd put those in series, and I'd have like 30dBs of 2.7 on the vocals, to really screw them up," he says. "'Cause the Beatles didn't want voices to even sound like voices. It wasn't a question of a little bit of treble; we just went overboard."

And not only on vocals. Throughout the making of Sgt. Pepper's, Emerick freely tweaked the frequencies of the signals coursing through the REDD.51. "I would never decrease frequencies," he says. "That's not the way to make things sound different. Plus, there was no way I was ever going to take out frequencies, because those mixing consoles were pretty flat, and the sounds coming through them were basically just sounds. So what I did was always additive to the original signal. But it was really to give it more power.

"That's what it was about, especially for the guitars. I mean, with the tube equipment and those guitars, that 2.7k was just magic. Plus the Fairchild limiter added so much presence to the guitar, it was unbelievable. It made it



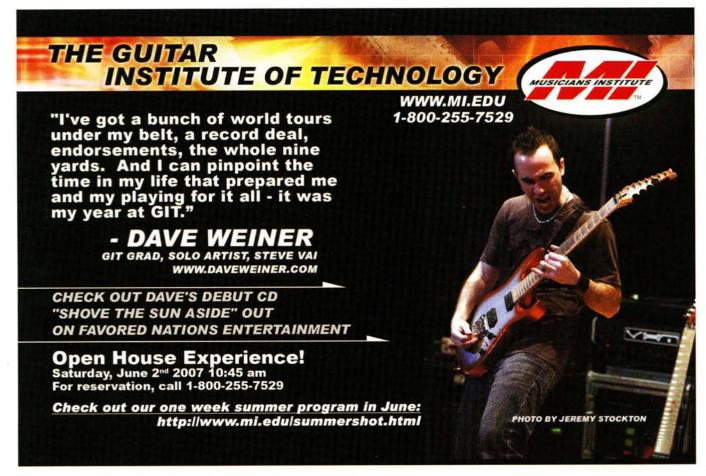
sound like a different guitar. Even if you didn't limit the sound, just processing the sound through the box made it better."

The long hours spent on the album gave Emerick ample time to figure out solutions to the Beatles' requirements. For the first time, the group was making an album with no deadline in view. Songs would be presented in the studio's confines before they were even completed, so that the group and Martin could work through them together.

"Paul or John would start playing whatever song they had, and then Ringo might start tapping a beat on his legs," says Emerick. "Gradually, they'd go to their instruments and start routining it and coming up with ideas about what instrumentation to use. We'd record the session, and they'd come in the next day and review it. If that wasn't acceptable, they'd change the instrumentation or the rhythm. We'd typically nail it by the end of the next day. That's about average."

Emerick used these opportunities to hatch new sonic ideas and to fine tune the sounds of the instruments. "I was always thinking about what to do or to come up with next.

Also, because we were still mixing to mono in those days, I had to work out the details with the two guitars." In 1967, most consumers had monaural phonographs, and AM radio broadcasts were strictly monophonic (FM had yet to emerge as a commercial radio format). Stereo, though increasing in popularity, was still a realm for audiophiles. "It's easy to get definition in stereo, when you're putting one guitar left and one right," says Emerick. "But when they're coming from one sound source, to actually make each one have its own spot and be able to hear every note of each guitar takes a long time." For that matter, the EQ controls on the Beatles' Vox amps of the period were



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as limited as the controls on Abbey Road's mixing consoles. "So it would sometimes take an hour and a half to two hours to get that sound worked out. I would spend a lot of time moving the mics a short distance from the amps just to hear the slight difference in sound and get it absolutely right."

The mics in question were Neumann U47s, large-condenser tube microphones that were studio workhorses, employed on everything from vocals to guitars to pianos. "They sounded good, that's why I used them," says Emerick. "I could have used a small-diaphragm mic, it didn't sound right. I tried AKG D19s and D20s, but they didn't sound as ballsy; they didn't have that power in the low mids."

Emerick's refined techniques on Sgt. Pepper's served the music overall, but the most evident beneficiary was Paul McCartney. His chromatic bass runs are a focal point-the lead instrument, really-on many of the album's songs: "A Day in the Life," "Lovely Rita," and the chorus of "Lucy in the Sky with Diamonds," in particular. The instrument's distinction on these tracks was the result of Emerick's ongoing effort to improve the bass presence on Beatles tracks. The group had been complaining for years that their records lacked the bottom end of U.S.-produced recordings. In truth, Abbey Road engineers and mastering technicians had



Emerick

been loath to allow loud bass signals onto recording; in the days of vinyl records, the wide contours of bassheavy grooves could cause a stylus to skip. Erring on the side of caution, they had diminished the power of the bass. Consequently, little effort was made to improve bass tones on recordings.

Emerick, however, had made the bass guitar's presence on the Beatles' recordings a priority from the start. For his first Beatles release, the single "Rain"/"Paperback Writer," he had recorded McCartney's bass using a loudspeaker wired in reverse so that it acted as a microphone, then compressed the results to produce the tight, punchy and well-defined bottom end that pre-

dominates on those recordings. For Sgt. Pepper's, he went a step further, giving McCartney his own track, onto which he would record his bass parts, usually at the end of the long session day, after the others had left.

"We'd pull his amp out into the middle of the studio," says Emerick. "It would be well past midnight, into the morning. We'd put the mic about six feet away. We used to use the [AKG] C12 on the figure-of-eight [omnidirectional] seting to grab a bit of studio ambience."

Devoting one of four available tracks to bass would have been an impossible luxury had Emerick and Martin not decided to

"bounce" tracks from one four-track machine to another. When the tracks of one tape were filled, they would be mixed and recorded-"premixed" is the word typically used-onto one or two tracks of another four-track tape running on a second machine. New recordings would be added to this second tape on its two available tracks, and if the recording required it, the process would be repeated vet again.

But as most musicians know, bouncing analog tracks raises the noise floor of the recording tape, producing greater tape hiss with each new generation. This problem was mitigated somewhat with the introduction of noise-reduction systems from Dolby, in 1965, and dBX, in 1971, but Emerick had no similar extravagance. What he did have was Abbey Road's prized four-track Studer machines, which used one-inch tape. The tape width provided a superior signal-to-noise ratio and kept hiss to a minimum even over one or two bounces. "In America they were using 1/4-inch fourtrack machines, which would have generated more noise," says Emerick. "So it was our tape machines that allowed me to bounce tracks and to put Paul's bass on its own track. It was one of the few luxuries we could afford ourselves."

Tape bouncing was put to use with the first track produced at these new sessions-"Strawberry Fields Forever"—and the practice was put to use on many of the album's tracks. In this day of virtually limitless digital audio tracks, it is difficult to imagine how Emerick could premix an incomplete record-

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2 Metal Maker

Crunch rhythm in the style of Metallica's mighty James Hetfield requires the power of a Line 6 Treadplate. Call up Floor POD preset #07, "Dry Plate," and hold down the Save button while dialing in some Noise Gate for tightness. Roll off a good amount of midrange and mute slightly with the back of your palm at the bridge to chunk like the master.

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Like Spaghetti Western movies? Dial in the twangy, tremolo sounds of classic Ennio Morricone film scores by calling up Floor POD preset #3, "Class A Trem." Ratchet up the sweet spring reverb and dial in just a bit of extra bass to make those chromatic moves on the lower strings that much more dramatic.

4 Follow the Leader

To play scorching drop-tuned riffs like Korn or Limp Bizkit, call up Floor POD preset #16, "Treadelay," and turn the delay off. Add Noise Gate to keep your rhythms tight; boost the Drive control to around 1 o'clock, and add just a speck of chorus to emulate the detuning of two seven-string axes. Drop your E-string down to D and commence riffage!

5 Hear About it Later

Eddie Van Halen is legendary for his mammoth lead and crunch tones, but his phaser- and flanger-assisted clean sounds in songs like "Hear About It Later" and "In a Simple Rhyme" are classic tones, too. Go to Floor POD preset #08, "Clean King Flanger," and adjust the Flange setting to add even more contour to your chords. Try suspended fourths and rich ninth chords to bring out the soul of this tasty tone.

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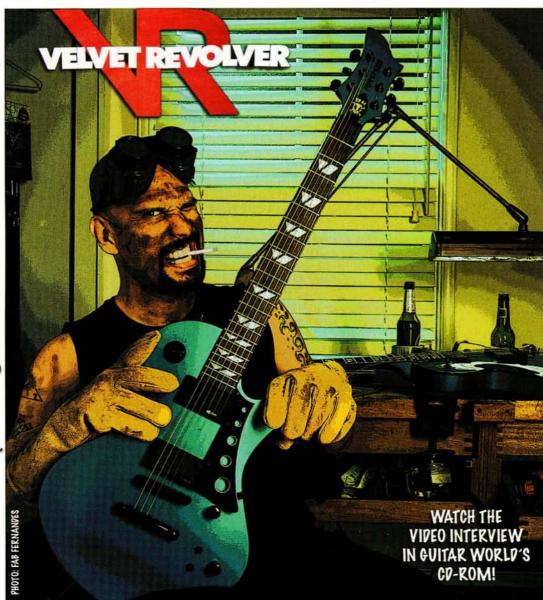
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Distributed in North America by KAYSOUND 1-800-343-0353 www.kaysound.com ing, particularly when no one, not even the Beatles, knew what additional instruments would be added. His approach in these circumstances was practical.

"I did it as if I was mixing the final record. Once we'd done the premix and transferred it to a new tape, that was it; there was no going back and no way to change the mix on that track. So everything we added from that point on had to complement it. The benefit to that is that we immediately knew whether an overdub fit or not, because if it didn't work with the premix, then it wasn't going on. If, for example, we'd recorded a rather raucous guitar part on the premix, and now we were adding a vocal part, we'd have to make the vocal a tonal complement to the sound of the guitars.

"If anything, that approach made the process easier, because final decisions about instruments and sounds were made as we went along, rather than during the final mixing, where today you'd be dealing with lots of tracks and infinite possibilities."

One such decision was made very early on during the sessions for Sgt. Pepper's' final track, "A Day in the Life." From the very first take of the song, John Lennon's vocal is plastered with the heavy, fluttery tape echo heard on the final recording. Nothing of the sort had been heard on a previous Beatles recording. And while decisions about effects are typically made over the course of rehearsals and recording attempts, the echo was obviously worked out before the song was

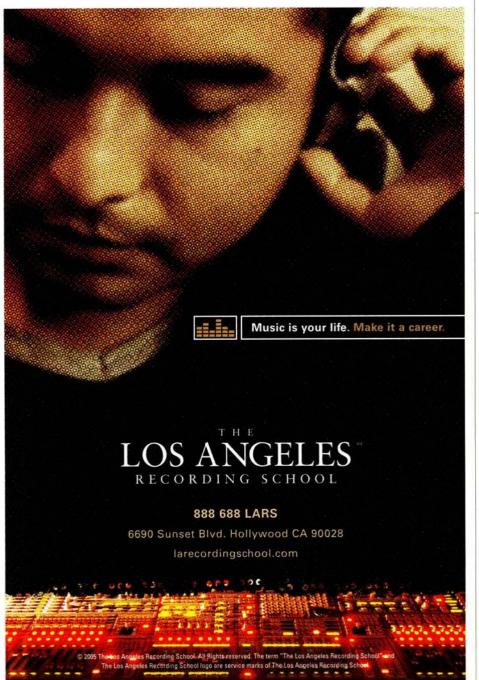
attempted in the studio.

Emerick has an explanation: "We used to put that echo on the headphones for John when he was doing vocals. He didn't like the sound of his voice, and he always needed to have something like echo on it, but only in his headphones. On this particular occasion, we recorded it. I think it sounded so good, we just decided to go with it." Emerick can't recall if the tape machine used for the echo ran at 15 or 30 inches per second, only that he did not use "chamber echo," which was created using one of three highly reflective rooms in the Abbey Road facility.

The song also features one of the most potent drum sounds ever captured. "I always tried to elaborate on the drum sound, because basically it was good to start with," he says. "It was just a matter of making more of it." Emerick had already demonstrated on Revolver his facility for getting great sounds from Starr's kit. But an idea had been spinning around in his head, and for "A Day in the Life," he decid-

ed to put it to the test.

"My theory was that the tone of the drum was coming from underneath the drum, not from the top, where he was hitting it." Emerick removed the bottom heads from Starr's toms and set microphones underneath to capture the sounds. "I couldn't get a mic boom to fit underneath, so I just wrapped the mics in tea towels and set them in glass Pyrex jugs, with the heads of the mics sticking out, and placed them on the floor underneath." Emerick balanced the sound of the overhead and under-











the-kit mics with an external four-fader mixer, since his mixing console did not have enough channels. "I used the hit of the stick as the attack portion of the sound and got the tone from underneath."

The resulting sound is huge, helped along by a fair amount of reverb and Emerick's new trick of lifting the fader as the sound decayed to extend its envelope. "If you listen to Ringo's drum fills on some of the tracks, you'll notice that the level comes up right at the end," he says. "I did that with the guitars, too, lifting the fader at the last note of a solo, when the finger comes off the string, so you can hear that noise. Most engineers are always trying to find ways to hide that, but I'd try to lift that as much as I could during the mixes, because I loved that sound."

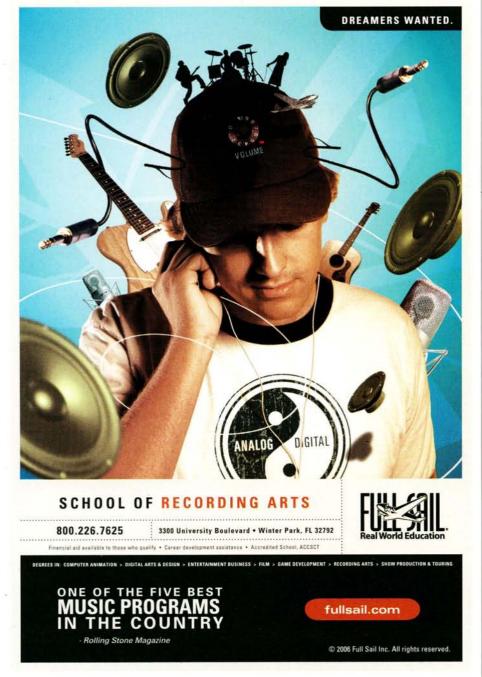
It is particularly evident on mono mixes of the album and rather less so on stereo mixes. Perhaps Emerick lifted the faders higher to help the sounds come through in the mono mix, where they would not have the benefit of stereo separation. Then again, it may just be that he gave more attention to the mono mixes. "We spent three weeks doing the mono mixes," says Emerick. "And maybe three days on the stereo." It's no wonder he maintains to this day that Sgt. Pepper's, Revolver and the singles from this period are best heard in their original mono mixes. "They just sound stronger and tighter. Rhythm is a unit, and it shouldn't be spread out over the stereo picture."

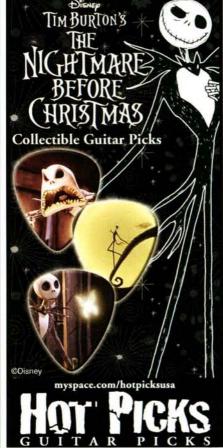
In whatever format listeners heard the album upon its release the first days of June

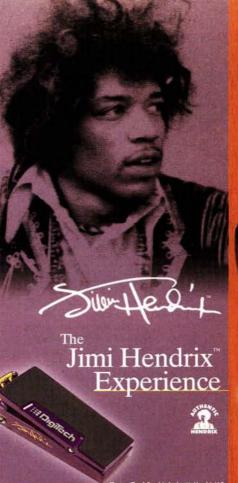
1967, they generally agreed on one thing: Sgt. Pepper's Lonely Hearts Club Band was a masterpiece—not to mention the soundtrack to the Summer of Love. "Everywhere you went that summer, you would hear it being played," says Emerick. In all, the album received four Grammy awards: "Best Album Cover," "Best Contemporary Album," "Album of the Year" and, for Emerick's contribution, "Best Engineered Recording, Non-Classical."

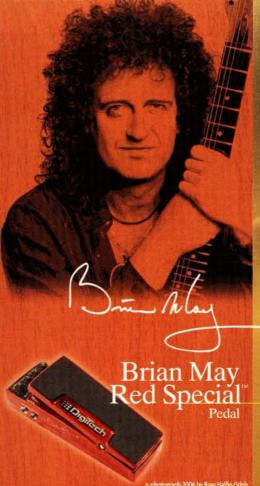
"We were thrilled, of course," says Emerick.
"And of course, people started interpreting it more deeply and regarding it the way you might regard classical music. But you know, when we were making it, we had no idea it would be compared to classical music or that it would still matter to people years down the road. We knew we were making something special; we knew it was good. But we didn't know to what extent it would be important 40 years on. No way."

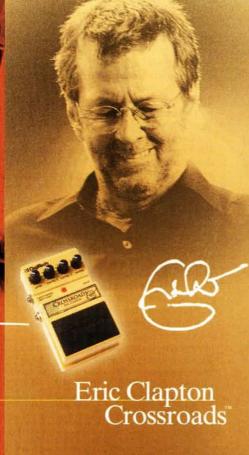
Under EMI's standards, producers were the only members of the production team who could receive credit on a recording. Martin, recognizing Emerick's contributions to Sgt. Pepper's, fought for him to receive an engineering credit, but EMI would not bend. "I thought it was ridiculous," says Emerick. "I didn't even get a Gold record for it. The guy who did the cover [Peter Blake] got a Gold record. I've got my Grammy, and the manager thought they should have kept that at Abbey Road. 'Cause there's still this thing at Abbey Road: as far as they're concerned, they still think they recorded the Beatles."





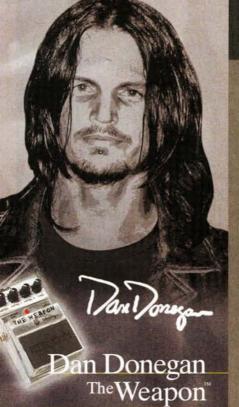


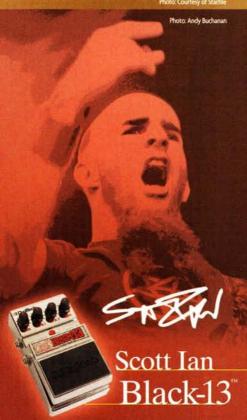




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ing and rehearsing new material. When it came time to begin recording, the band abstained from its routine of pairing with longtime producer Zeuss (who has also manned the boards for Hatebreed and Unearth) at his Hadley, Massachusetts-based studio Planet Z. Instead, Shadows Fall headed out to the suburbs of Los Angeles to cut tracks at the Foo Fighters-owned Studio 606 with Nick Raskulinecz, a producer known for his work with modern rock heavies like the Foos and Velvet Revolver.

"We were making a lot of moves and shaking things up, and going with the same producer in the same studio would have been, I suppose, just the same old hat," says Bachand. "Zeuss knows what we're gonna say before we say it. This time, we were looking for someone who was still rooted in heavy metal but also had experience with a nice cross section of stuff. And Nick's was the first name that came up."

"He's been a fan of the band for years," says Donais, "and we had discussed working together long before we had any type of recording budget. So we knew he wasn't just there for the paycheck. And Nick has an interesting way of doing things: he wanted to capture that live energy, which is the hardest thing to do in a studio, so we would try different techniques, like tracking everything in the control room—even Brian's vocals—to get that raw, 'performance' vibe."

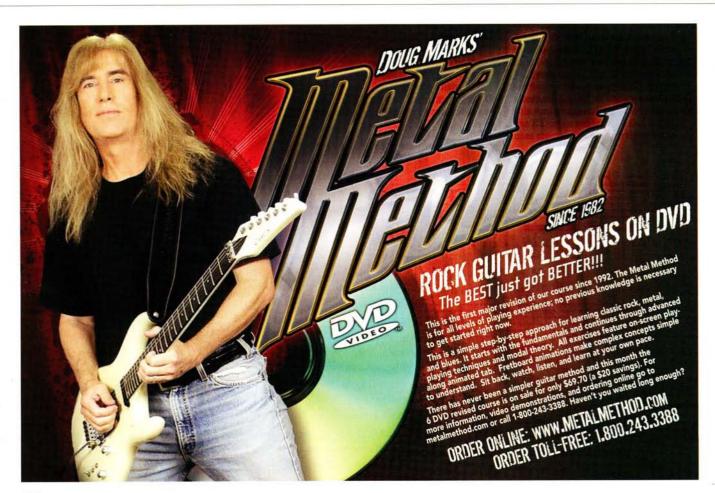
Raskulinecz also made for an instant in-stu-



dio audience. "Sometimes we'd be tracking, and Nick would be right in our faces, jumping around and playing air guitar while we were laying down riffs, or air-drumming along with Jason," says Bachand with a laugh. "So there was a strange kind of energy in the room, to say the least."

To record their parts on *Threads of Life*, Donais and Bachand relied on their particular signature guitars—a Washburn X81 Face Eraser and an Ibanez MBM1, respectively—outfitted with different combinations of EMG pickups. "Jon has an EMG 85 in the bridge and an 81 in the neck," says Bachand, "while I have an 81 in the bridge and a 60 in the neck." Each guitarist recorded one main rhythm track, which was then split between two amplifier configurations. Donais' setup consisted of a Krank Revolution head, with gain boost provided by a Maxon OD808 overdrive pedal, and a Marshall JCM800. Bachand also used the Revolution (in his case hot-rodded by a Rocktron Gainiac) as well as an Orange. Other amps used for overdubs and leads included a Budda and a Rivera Knucklehead.

As in the past, effect pedals were kept to minimum, though Bachand notes that "one of the great things about working at 606 was that





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the Foo Fighters guys have every piece of gear in the world. So occasionally Nick would just be like, 'Dude, try this,' and he'd pull out some crazy dinosaur pedal that was as big as a microwave!"

What resulted from all the prehistoric effect pedals, southern California sun and "strange studio energy" was some of Shadows Fall's most focused and inventive work to date. Threads of Life kicks off in rampaging style with "Redemption," a straightforward rocker fueled by a tight, machine-gunning verse riff that fans out into widescreen, anthemic chorus. It's the kind of streamlined, high-impact thrash they've been honing for the past few albums and have perhaps perfected here. The rest of the material runs the gamut from incredibly intense ("Failure of the Devout," "Dread Uprising") to hooky and melodic ("Final Call," "Stormwinds") to downright pretty (the acoustic instrumental "The Great Collapse").

But the song that will no doubt draw the most attention from fans is "Another Hero Lost," on which Brian Fair sings of a cousin who was killed while serving in Iraq. Featuring gently arpeggiated acoustic guitars, a lighterwaving chorus and a soaring lead from Donais, the tune is, as the guitarists proudly attest, a true "power ballad."

"We've done some slower stuff in the past," says Donais, "but never really took it as far as we did here. We knew if we went for it, we had to do it all the way, and also get it exactly right. Otherwise we'd look like a bunch of asses! But I think the song came out great."



As for those who, in the words of Bachand, adhere to the belief that "ballads aren't metal," he says, "What about Testament's 'The Ballad' or Metallica's 'Fade to Black'? It's totally metal to have a fucking power ballad!" He laughs. "There's nothing *more* metal!

"The thing is, people hear a different type of song, or see that you're on a different record label, and automatically they're like, 'You guys sold out.' But they don't even know what the fuck that means. Lamb of God didn't change their sound when they signed to a major. Nei-

ther did Mastodon. And neither have we."

Threads of Life certainly attests to that fact. "We're just gonna keep doing what we do," says Donais. "We play the type of stuff that we would want to listen to, and if other people are into it, great. But we can't be concerned with numbers. I mean, as far as trying to sell tons of records, does any rock band really sell tons of records nowadays? Back in the Eighties, it seemed like everyone had at least a Gold album, but things are different now." He laughs. "So we'll probably get dropped in five seconds!"







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by Michael Angelo Batio

FINISHING TOOLS

How to play the sweep arpeggios in "The Finish Line"





In my last column, I demonstrated how to apply various types of sweep arpeggios over some commonly used neoclassical-style chord progressions. This month, I'd like to expand upon that approach by showing you a couple of the sweep arpeggio passages that I use in my composition "The Finish Line."

The part of the piece I'm going to demonstrate is in the key of D minor, with a chord change on every beat: Dm Am Gm Dm C\$\(^2\)dim7 Dm C\$\(^2\)dim7 A7. The modality changes over the course of the chord progression; Am is diatonic to the D natural minor scale (D E F G A B\$\(^2\)C), and C\$\(^2\)dim7 is derived from D harmonic minor (D E F G A B\$\(^2\)C\$\(^2\)).

FIGURE 1 illustrates the first two bars of the melodic sequence: starting with a 16th-note-triplet pickup, executed with a downstroke sweep, I sound the notes of the Dm triad (D F A). The sweep is performed by *raking* the pick across the top three strings in a single downstroke. Next, I sound a high D, picked with an upstroke, followed by a pull-off back to A and then F on the B string, sounded by a continuation of the previous upstroke. The remainder of the line is executed in this same manner, alternating between downward and upward sweeps.

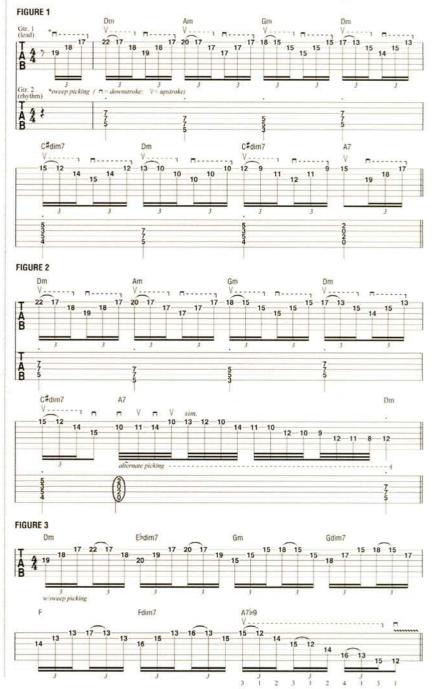
What makes these sweep arpeggios sound interesting is the fact that, first and foremost, my goal was to create a melody that flowed nicely over the chord progression, and I simply used a sweep arpeggio technique with that in mind. Specifically, I was looking to create a fast, consistently descending melody, so each sweep outlines its underlying chord in a different inversion: in bar 1, beats one through three, the Dm arpeggio begins on the root note (D), while the Am and Gm arpeggios each begin on the minor third (C and Bb, respectively). The Dm arpeggio on beat four begins on the fifth (A), and then the next Dm arpeggio, which falls on beat two in bar 2, begins on the minor third (F).

For the rhythm part (Gtr. 2), I chose to play root-fifth power chords instead of full minor chords. The reason I do this is twofold: first, power chords lend a heavier sound to the music, which serves to pull it into the realm of hard rock/metal; also, the minor harmonic environment is clearly delineated by the arpeggios themselves, so the use of power chords establishes a clearer division between the melody the rhythmic support.

FIGURE 2 illustrates the next two bars: I begin by restating bar 1 of FIGURE 1, but then I end with a fast alternate-picked run based on D harmonic minor. As this scale is played over the five chord, A7, it can also be analyzed as A Phrygian dominant (A B₂ C² D E F G).

The last example, FIGURE 3, switches things

up: first, I moved the previous 16th-note triplet pick-up onto the downbeat of beat one in bar 1; also, I inserted diminished-seven arpeggios between each of the primary chords. Overall, this is still a descending melody, but it outlines a more complex chord progression. The figure ends with a quick descending A759 arpeggio performed with an upstroke sweep. It's a little tricky to execute, so I included the fret-hand fingerings. *



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DOUBLE DUTY

How to use two-note voicings (a.k.a. double-stops)



In this month's column, I'd like to talk about using two-note voicings, commonly referred to as *double-stops*, within improvised solo ideas. This is something I do a lot in both my soloing and rhythm playing.

There are many ways to use double-stops on the guitar. One of the most common is to play pairs of notes that are sixths apart, the term "sixth" meaning six scale degrees. Like thirds, sixths have a pleasing quality, but they sound more "open" because of the wider gap between the notes. Sixths are often used in blues guitar playing, both for rhythm and solo phrases.

Another cool double-stop technique is to play a succession of two-note combinations where one note changes while the other stays the same. This technique is known as *oblique* motion and is most commonly associated with honky-tonk and blues piano playing, wherein, for example, the top note typically stays the same while lower notes descend beneath it. This is a sound I love to emulate on guitar.

rhythm part in F\$ over which I'll demonstrate some double-stop licks. In bar 1, after playing an initial F\$5 power chord, I basically move back and forth in an eighth-note rhythm between the second and fourth frets on the A and D strings. Bar 2 begins with two muted-string accents after which the F\$5 is rearticulated. This two-bar phrase repeats with some slight variations and leaves lots of room and open space for a solo line.

The first double-stop lick, shown in FIGURE 1b, begins with a flatted fifth interval, consisting of a high F\$ root note paired with a C natural three whole steps below. I then bend the C up a half step to the perfect fifth, C\$, and release the bend. This alludes to the sound of the F\$ minor blues scale (F\$ A B C C\$ E).

The next double-stop is at the ninth and 10th frets on the high E and B strings, respectively, after which the high note stays the same while the lower note descends a half step. On the last two beats of bar 1, I alternately barre my index and ring fingers at the ninth and 11th frets, and bar 2 begins with the same flatted fifth relationship as the beginning of bar 1, but down an octave.

This is essentially a two-bar

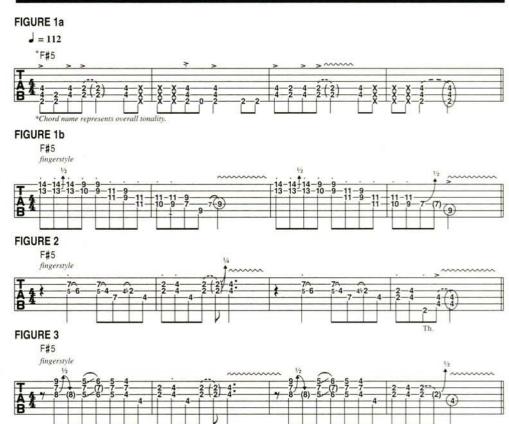
melody played twice, but it ends differently the second time by resolving to a low F# root note. In this example, the "melody" consists of the lower notes while the higher notes add harmony that lends the line a keyboard-like quality.

When playing double-stop licks like this, I prefer to fingerpick: by pulling up slightly on the strings as I pick them, I can then "pop" them against the fretboard and then quickly mute them with my fingertips before playing the next pair of notes to achieve a snappy staccato sound. You can, however, play FIGURE 1b and all remaining examples with the pick if that's more comfortable, as all of the double-stops are played on adjacent strings, in which case you can sweep the pick across them.

Like FIGURE 1b, FIGURE 2 begins with the same flatted-fifth interval F*-C, albeit one octave lower, with the pinkie on the B string and the middle finger on the G string. The ring finger then hammers on to C*, after which C

is pulled off to B, all the while with the high F\$ note on top. I then play two consecutive A notes on different strings, sliding down to the G string's second fret for the second one in order to shift to a lower position. I follow this with parallel major thirds on the G and B strings. Like FIGURE 1b, the first bar is then repeated and the figure ends differently the second time.

Our last example, FIGURE 3, features doublestops and triple-stops (three-note combinations). I begin with D\$, F\$ and C\$ fretted on the top three strings and immediately bend the D\$ up a half step to E, the flatted seventh in the key of F\$, and release the bend. Across the next three eighth notes, I fret F\$ on the B string's seventh fret with the pinkie and slide an index-finger barre across the top three strings from the fifth fret up to the sixth, then down to the fifth and fourth frets. In this way, I'm playing sixths on the G and high E strings while sandwiching an F\$ root note in the middle of each note pair.





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AXENDANCY

by Corey Beaulieu of Trivium





DYING IN YOUR ARMS

Using simple arpeggios and scale patterns to create a thematic solo

In this month's column, we're going to look at the four-bar repeated theme that finishes my solo in "Dying in Your Arms" [Ascendancy]. For the most part it's just simple, three-note, arpeggio-based pull-off patterns.

The first eight bars of the solo (1:48–2:00) are pretty laid-back and melodic, so I wanted to change it up a little bit for the second half. I wanted to come up with something fairly simple and memorable that would get sunk in the listener's head and flow over the riff. So for the final eight bars I came up with the four-bar phrase shown in **FIGURE 1** (Gtr.1) and simply repeated it.

The chord progression over which I'm soloing is based on the same four-bar sequence used in the intro and chorus, which goes A5, E5, F5 and then G5 to E5 in the final bar. For the solo section, however, Matt changes the accompaniment pattern by playing singlenote arpeggios and also adds notes from the A natural minor (A B C D EFG) and A harmonic minor (A BCDEFG:) scales to color the chords (FIGURE 1, Gtr.2). The extra notes he throws in are mainly the thirds and ninths of each chord, which makes the progression more interesting to listen to and melodic to solo over.

In the first bar I play a simple, wide-stretch A minor (A C E) arpeggio pattern on the third and fourth strings. In bar 2 I move the pattern down the neck and play a G major (G B D) arpeggio on the same two strings, but instead of pulling-off from D to B in the second half of that bar, I went from C to B, which I think sounds more colorful and musical than just sticking with the basic root/third/fifth arpeggio. I do a similar thing in bar 3, where I start off playing an F major arpeggio (F A C) and switch from pulling

off from C to A to pulling off from B to A in the second half of the third bar. I think doing this makes it more interesting.

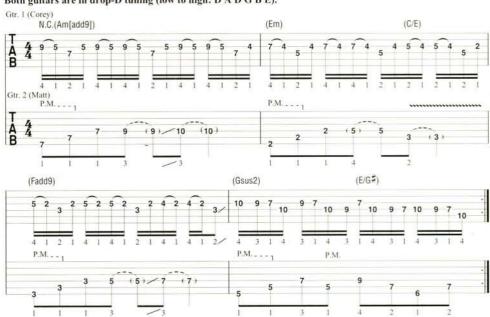
I finish the phrase in bar 4 by shifting up to seventh position and playing a fournote pattern that sequences down the A natural minor scale. It's a simple melodic pattern I learned growing up that I still use today as part of my practice regimen. It's a pretty common run that's fairly easy to play but sounds really cool when you play it fast. Actually, this whole four-bar passage exemplifies the kinds of things I play when I'm warming up. I like the way these kinds of patterns sound, and that's where the idea

came from when I was tracking the second half of this solo.

After I recorded this passage I decided to double it. At first I tried harmonizing the line in thirds and fifths, but it sounded too happy, so I went with doubling it an octave higher. Doing that added the extra touch I was looking for without adding any happy notes.

Matt's next column will be the last one in this run for the both of us. We'll be back in future issues to show you more about our techniques and songs. We grew up reading the columns in *Guitar World*, so it's really cool to do our own and pass on a few of the tricks and tips we've learned over the years.

FIGURE 1 second half of "Dying in Your Arms" solo (2:00) Both guitars are in drop-D tuning (low to high: D A D G B E).



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The Tones Behind The Tunes!

A Guide to the Perfect Tone

Great guitar tones can span the decades and this month's issue features just that and more. Eric Clapton's classic "Layla" and Prince's "Purple Rain" were the great anthems of the 70's and 80's. Motley Crue's "Dr Feelgood" made us feel great in the 90's while "Down With the Sickness" brought us into the next millennium with Disturbed's signature sound. Download these and the rest of the tones from this month's artists and have a taste of some timeless guitar sounds.

Now that I've used the GNX4 Guitar Workstation* for the last few months, I still have only begun to tap into the many applications it has to offer. Not only do you have all the great modeling and effects available for getting this month's tones (you can get them at www.digitech.com/guitarworld), but you have a wealth of options for recording, practicing and song creation.



One of the coolest features is the MP3 player, which lets me download all the great lesson clips from the magazine at: >>HEAR IT ONLINE: WWW.GUITARWORLD.COM Load these or your favorite artist MP3s on the compact flash card and you have your own portable tutor to practice with. Feeling inspired? The onboard recorder and General MIDI Drum machine with over 100 patterns and 8 kits will keep those creative juices flowing long into the night.

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See you on stage.

Tone Gurn Billy Clements is a 20-year veteran of the stage and studio and is a prolific creator of tones heard in countless recordings and performances around the world.

Derek and the Dominos "Layla"

Chan One EQ	On	0.0	150	1400	5000	0
GeNetX	Chan 1	Tweed	Twedlx12	1	Hot Rod	Brit4x12
Chan Two EQ	On	0.0	150	1400	5200	0
Tone	Ch1/Ch2	99/73	4/0	5/4	4/-3	74/71
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	-	295		i (==	=:
Compression	Off	175	13.	170	177	
Whammy/ IPS/Talk	Off	=	-	=	=	====
Stompbox	Off	=	1/2	-	-	-
Noise Gate	On	Silencer	37	0	:-	-:
Chorus/Mod	On	-	-	-	-	-
Delay	Off	-	595	77.0	275	1-23
Reverb	Off	Hall	0	44	23	30
Fyn Accion	Evn 1	Vol Pre	0	99	1/2	200

Korn "Freak on a Leash"

Display Name: FRERK

Chan One EQ	On	0.0	150	1100	5000	5
GeNetX	Chan 2	Rectfied	Vntg4x12	99	Rectfied	Vntg4x12
Chan Two EQ	On	0.0	150	1800	5000	3
Tone	Ch1/Ch2	66/80	0/-2	4/5	-1/-2	69/72
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	-	-		14	-
Compression	Off	-	-	-	-	-
Whammy/ IPS/Talk	Off	-	Ŧ	=	E	
Stompbox	Off	1=1	-	=	-	1773
Noise Gate	On	Silencer	37	0		-
Chorus/Mod	Off	Phaser	99	99	99	54
Delay	Off	-	-	1-1	-	-
Reverb	Off	177	+	1-1	177	175
Exp Assign	Exp1	Vol Pre	0	99	-	

Motley Crue "Dr. Feelgood"

Display Name: FEEL 5001

Chan One EQ	On	0.0	150	2500	4000	3
GeNetX	Chan 1	Britstak	Gmb4x12	1	Mdrngain	Gmb4x12
Chan Two EQ	On	0.0	150	2000	5950	4
Tone	Ch1/Ch2	45/97	4/0	4/12	8/1	80 / 78
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	-	÷	-	-	-
Compression	Off	(-	=	-	-	-
Whammy/ IPS/Talk	Off	2	2	=	<u> </u>	-27
Stompbox	Off	(75)	77	-	T.	77
Noise Gate	On	Silencer	15	0		2
Chorus/Mod	Off	-	-	-	-	+
Delay	Off	Mono	500	6	Off	34
Reverb	On	Studio	0	19	14	72
Exp Assign	Exp1	VolPre	0	99	-	-

Disturbed "Down with the Sickness"

Chan One EQ	On	0.0	150	750	5000	-2
GeNetX	Chan 1	Rectfied	Botq4x12	1	Rectfied	Botq4x12
Chan Two EQ	On	0.0	150	650	5000	-2
Tone	Ch1/Ch2	62/63	0/-2	5/4	0/-2	69/72
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	-	=	-	五	=
Compression	Off	122	27			-
Whammy/ IPS/Talk	Off	:=:	*	-	-	-
Stompbox	On	1-	-	-	-	-
Noise Gate	On	Silencer	20	0	-	-
Chorus/Mod	Off	1.77	. EV	-	=	-
Delay	Off	=	-	=	8	-
Reverb	Off		-	-	=	-
		1000		75.2		

The Beatles "All You Need is Love"

Display Name: 15 LOFE

Chan One EQ	On	0.0	150	2500	5000	0
GeNetX	Chan 1	Acoustic	Direct	1	Fuzz	Fane4x12
Chan Two EQ	On	0.0	150	1850	3200	0
Tone	Ch1/Ch2	99/18	4/-5	2/4	8/6	99/65
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	-	-	- :	-	-
Compression	Off	-	-	-:	5,=5	= 7
Whammy/ IPS/Talk	Off	9	~	Ξ	漫	9
Stompbox	Off	-	/355	77.0	100	77.0
Noise Gate	On	Silencer	37	0	-	20
Chorus/Mod	Off	=	-	-	-	-
Delay	Off	-	-	-	-	-
Reverb	Off		-	350	:=:	1-0
Exp Assign	Exp1	Vol Pre	0	99		=0

Prince "Let's Go Crazy"

Display Name: 60 CRAZY

Chan One EQ	On	0.0	150	1500	3800	-4
GeNetX	Chan 1	Fuzz	Grnb4x12	1	High Gain	Vntg4x12
Chan Two EQ	On	0.0	150	1900	4200	0
Tone	Ch1/Ch2	0/60	-11/0	10/9	2/4	66/60
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	Cry	99	-	-	-:
Compression	Off	-	5.75		5=	-
Whammy/ IPS/Talk	Off	Whanny	HOctOn	99	72	20
Stompbox	Off	30	155	==	155	30
Noise Gate	On	Silencer	37	0	72	25
Chorus/Mod	Off	-	-	-	-	-
Delay	Off	:-:	H-	-	7.e	-
Reverb	On	Studio	5	97	50	17
Exp Assign	Exp1	Vol Pre	0	99	-	-



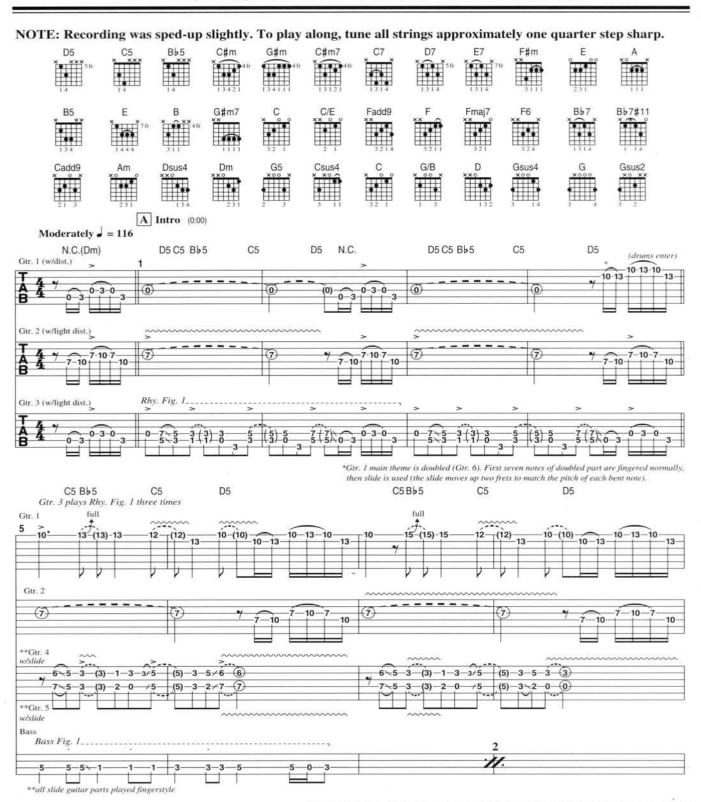


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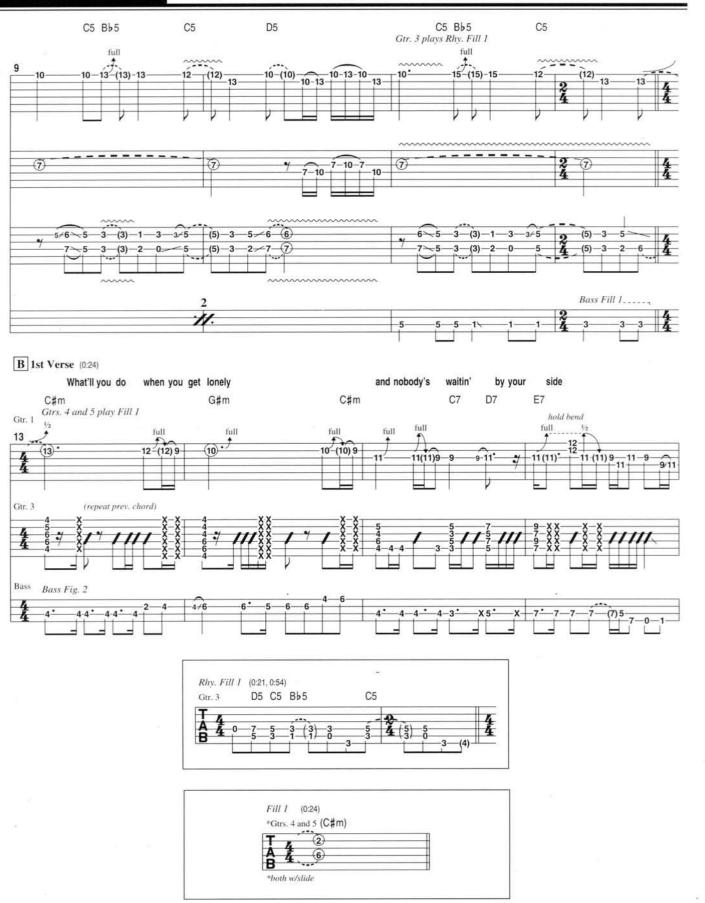
"LAYLA" DEREK AND THE DOMINOS

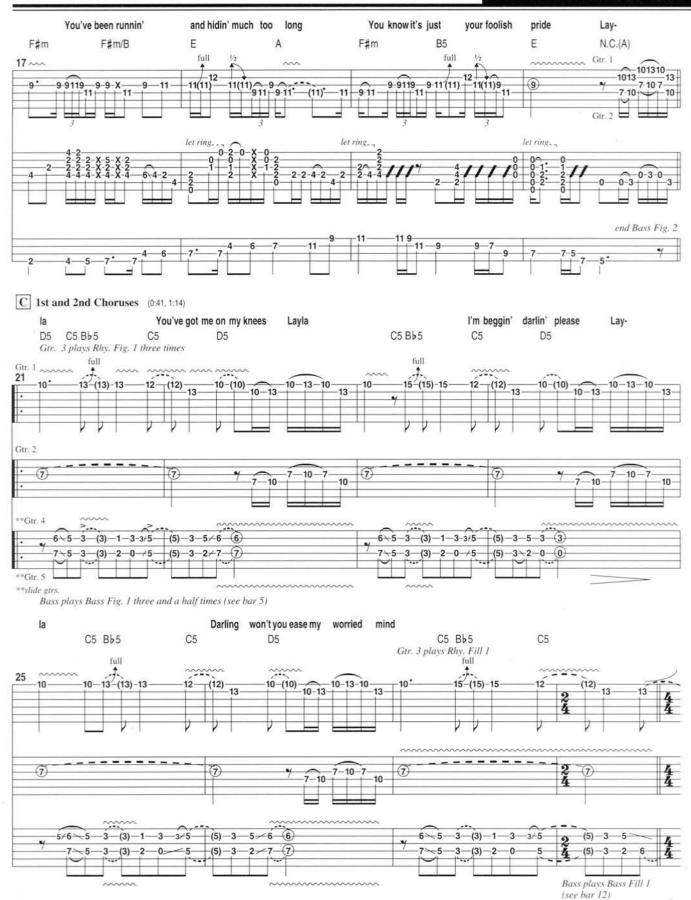
As heard on LAYLA AND OTHER ASSORTED LOVE SONGS (POLYDOR)

Words and Music by Eric Clapton and Jim Gordon * Transcribed by Jesse Gress and Matt Scharfglass



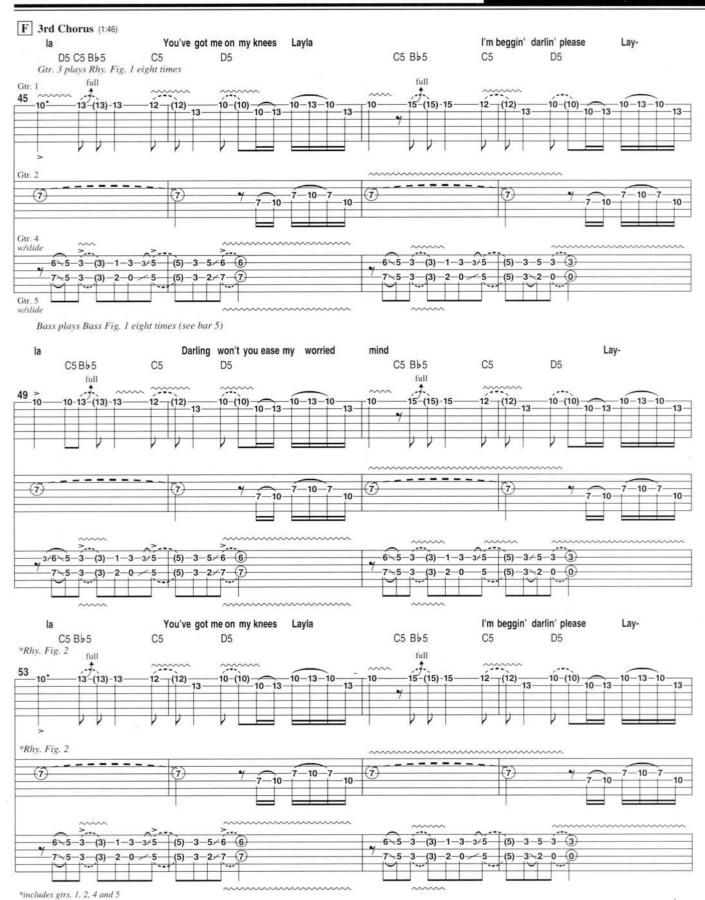




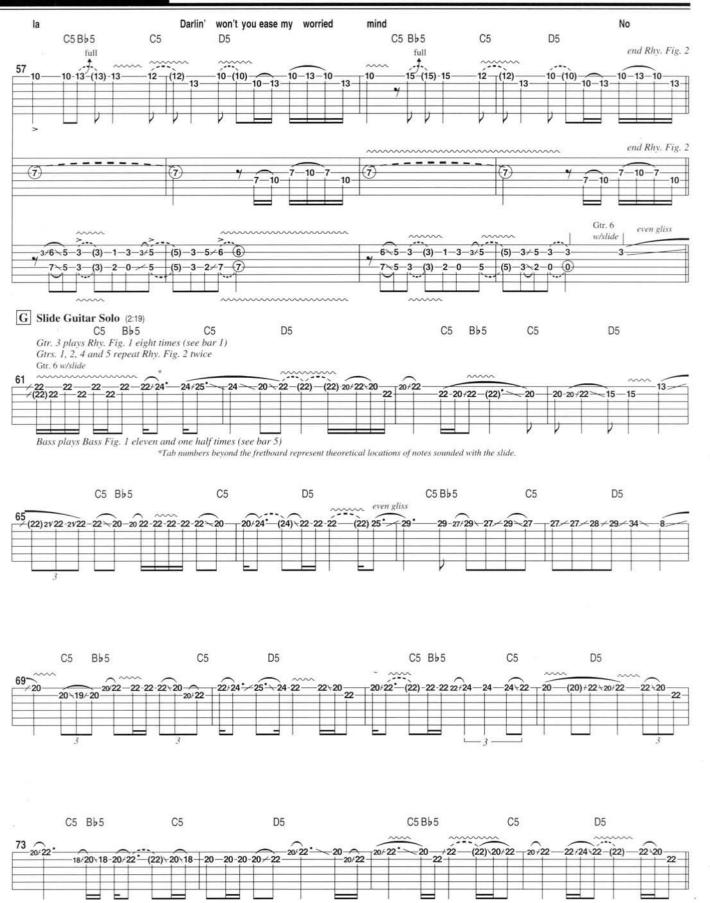


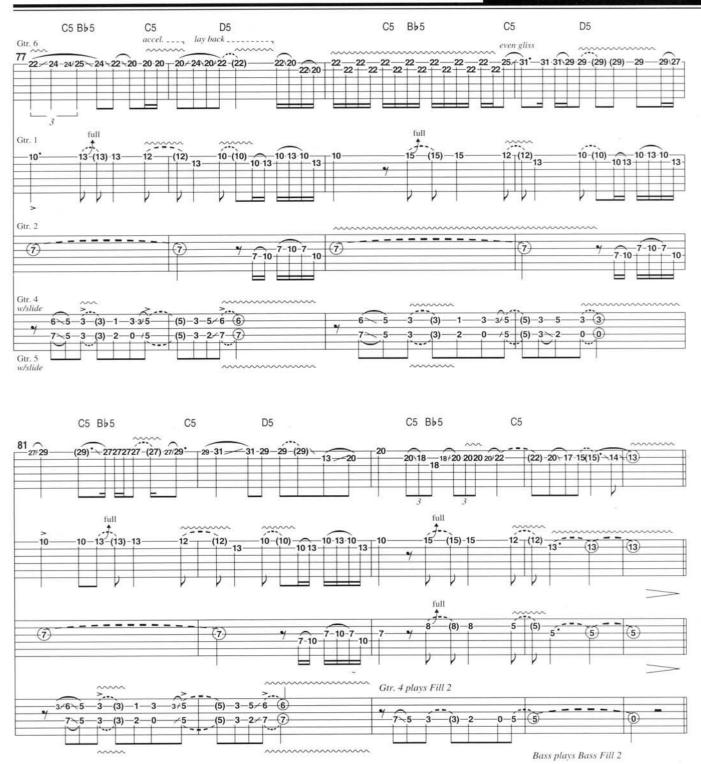


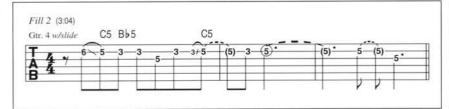


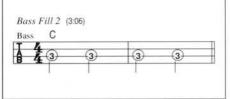




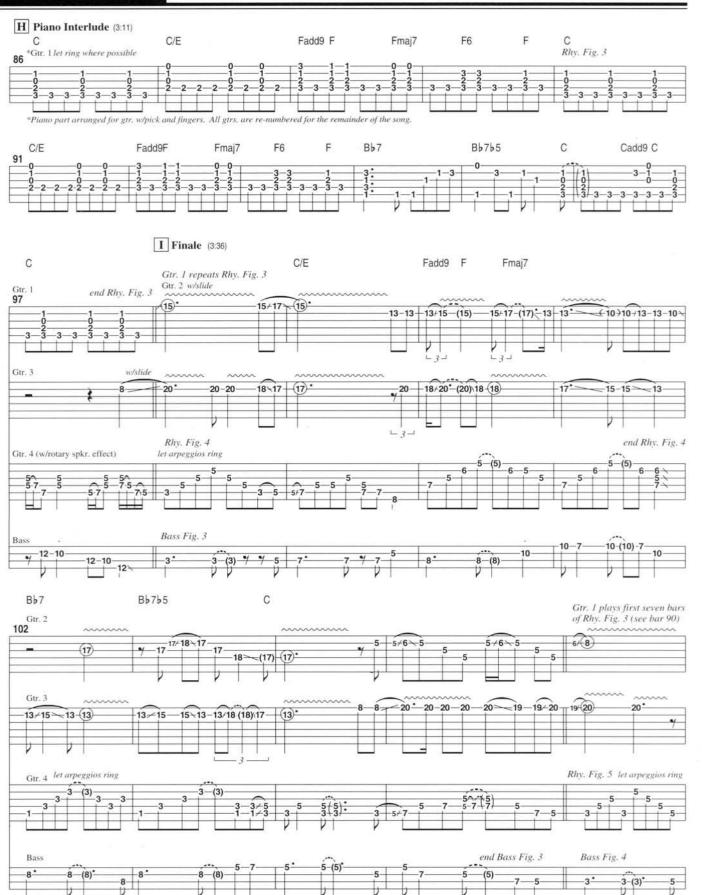


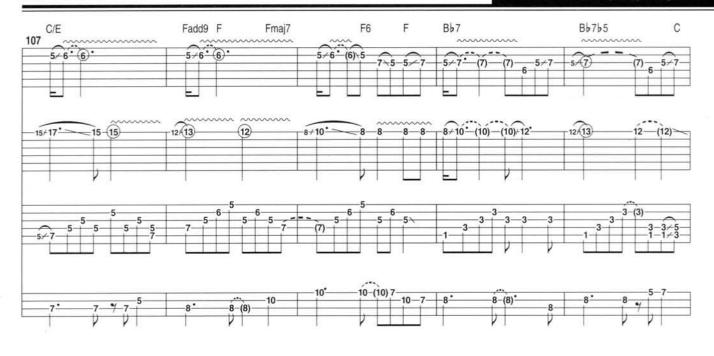


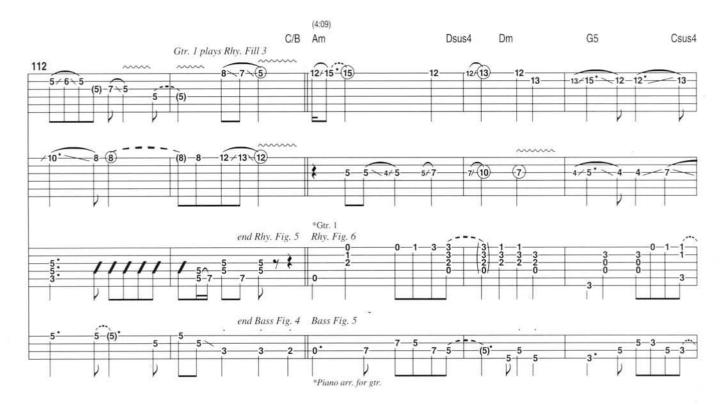


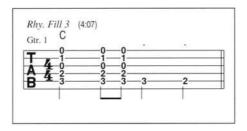




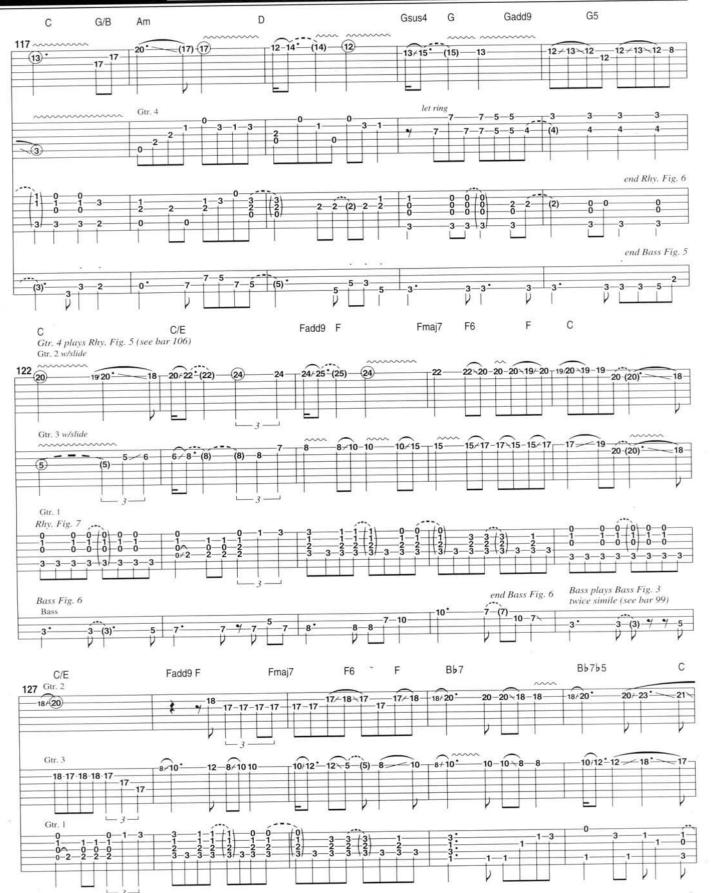


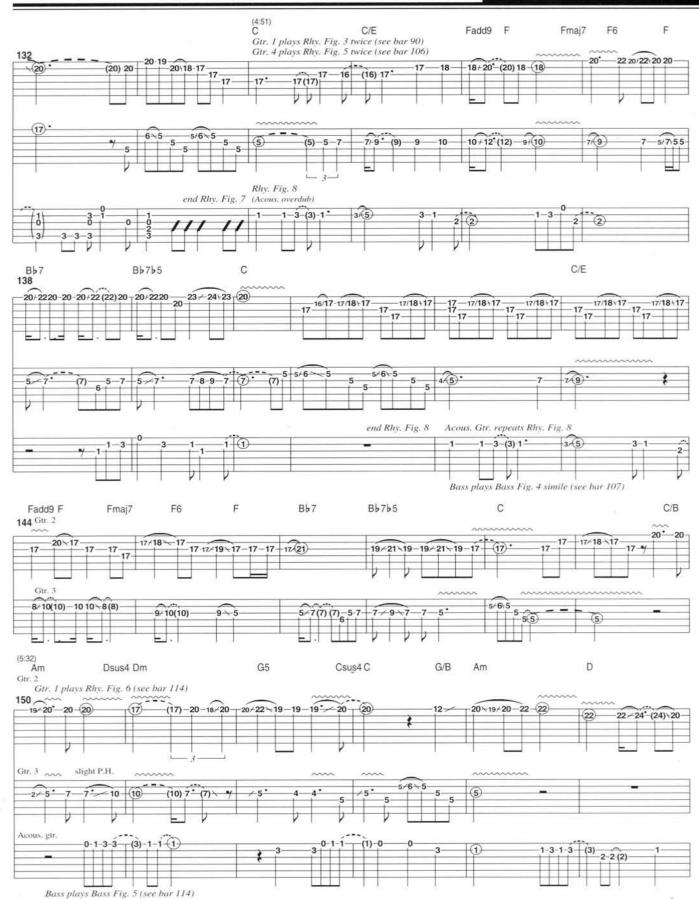




















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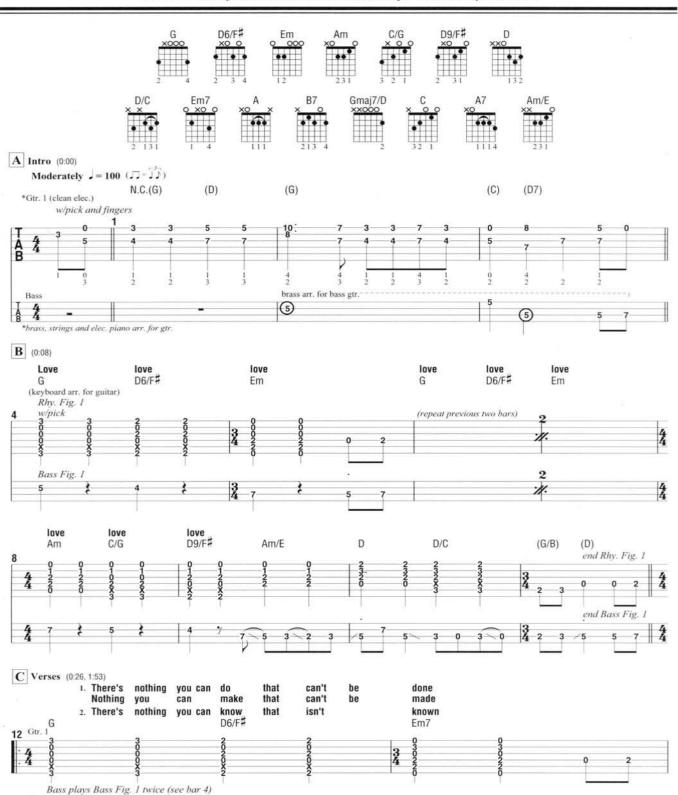
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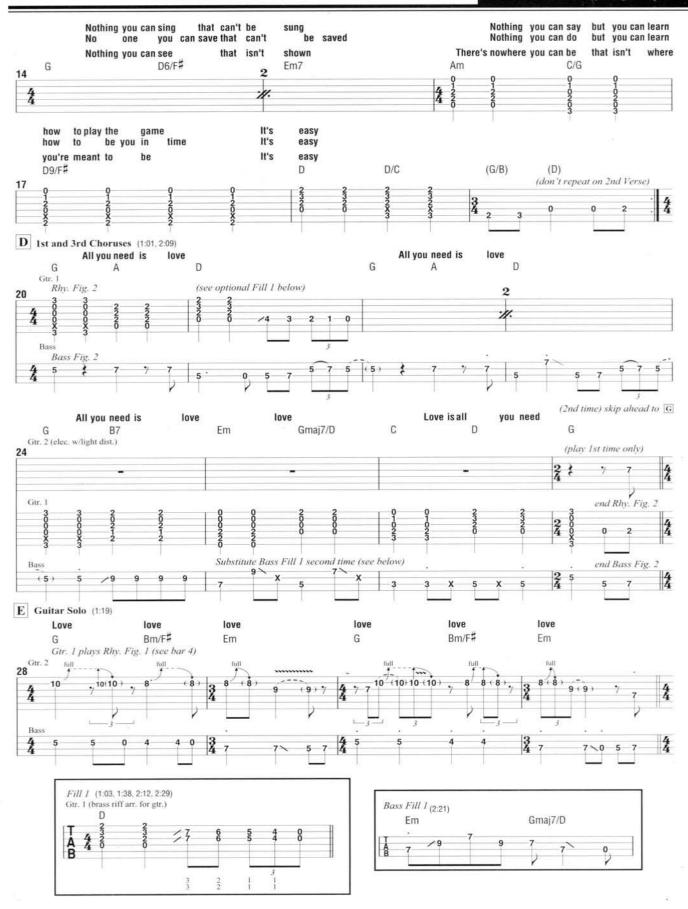


"ALL YOU NEED IS LOVE" THE BEATLES

As heard on LOVE (CAPITOL/APPLE)

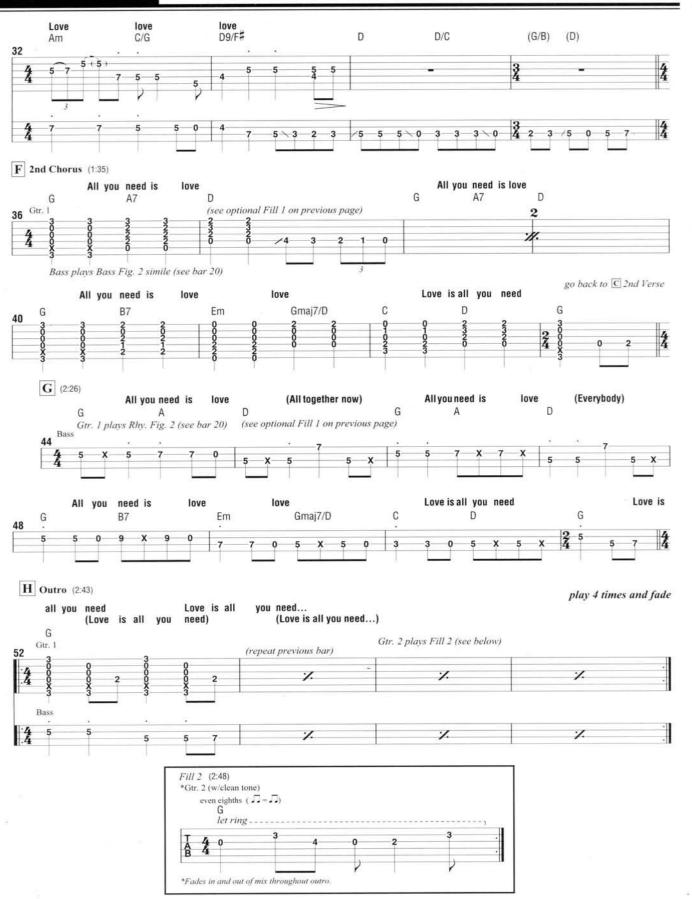
Words and Music by John Lennon and Paul McCartney * Transcribed by Jeff Perrin







"ALL YOU NEED IS LOVE"



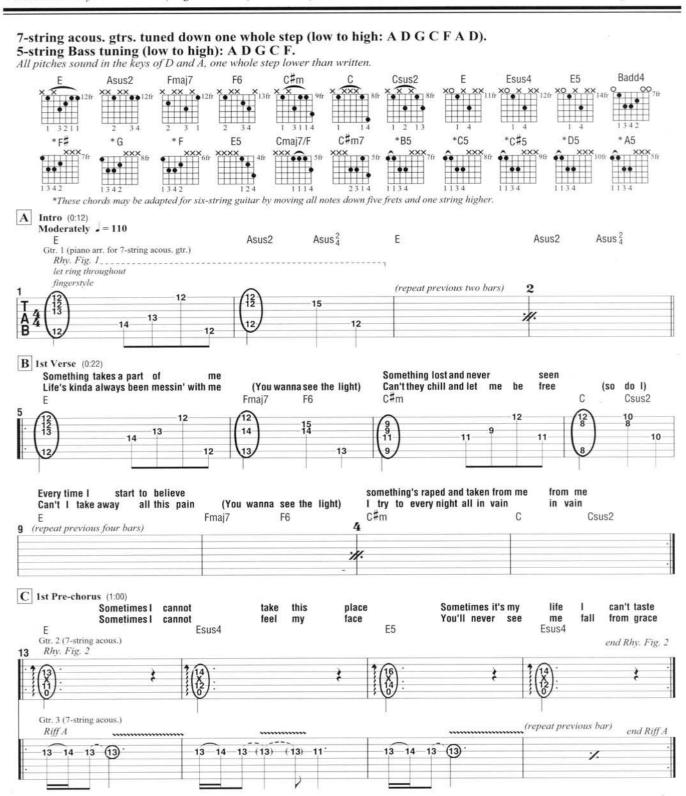


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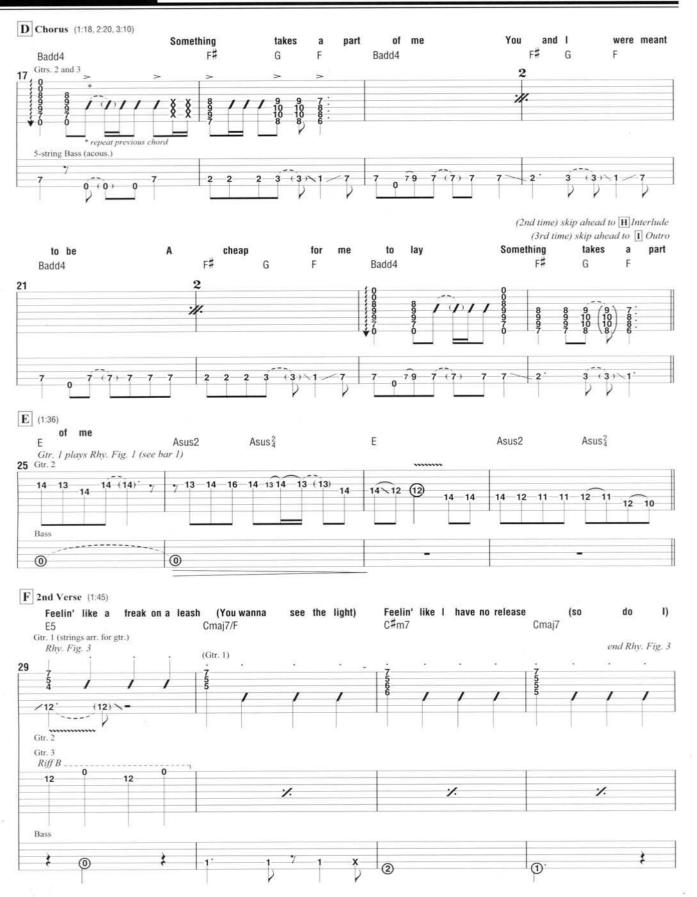
"FREAK ON A LEASH" KORN

As heard on MTV UNPLUGGED (VIRGIN)

Words and Music by Jonathan Davis, Reginald Arvizu, Brian Welch, James Christian Shaffer and David Randall Silveria * Transcribed by Jeff Perrin











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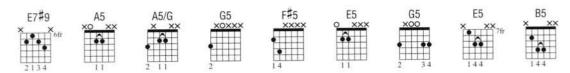
"DR. FEELGOOD" MÖTLEY CRÜE

As heard on **DR. FEELGOOD** (MOTLEY/BEYOND)

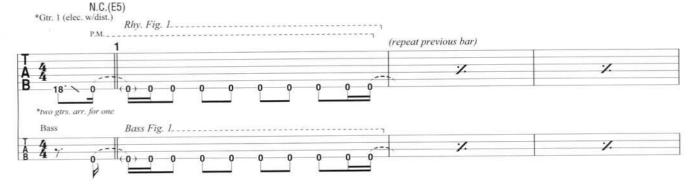
Words and Music by **Nikki Sixx and Mick Mars** * Transcribed by **Andy Aledort and Jeff Perrin**

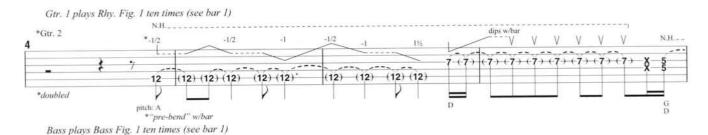
All guitars are tuned down one whole step (low to high: D G C F A D). Bass tuning (low to high): D G C F.

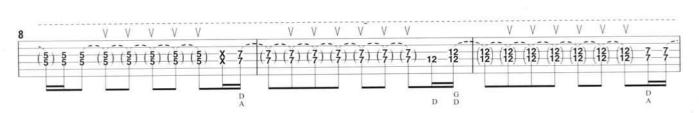
All pitches sound in the key of D, one whole step lower than written.

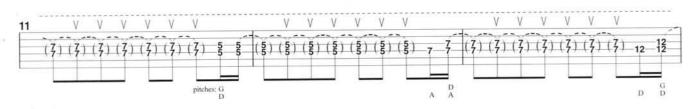


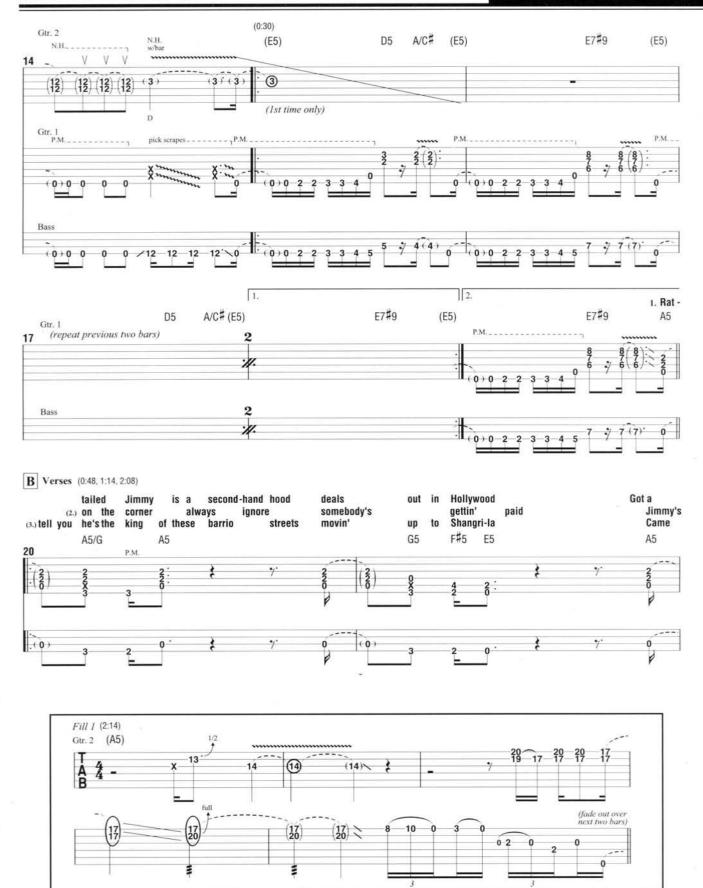




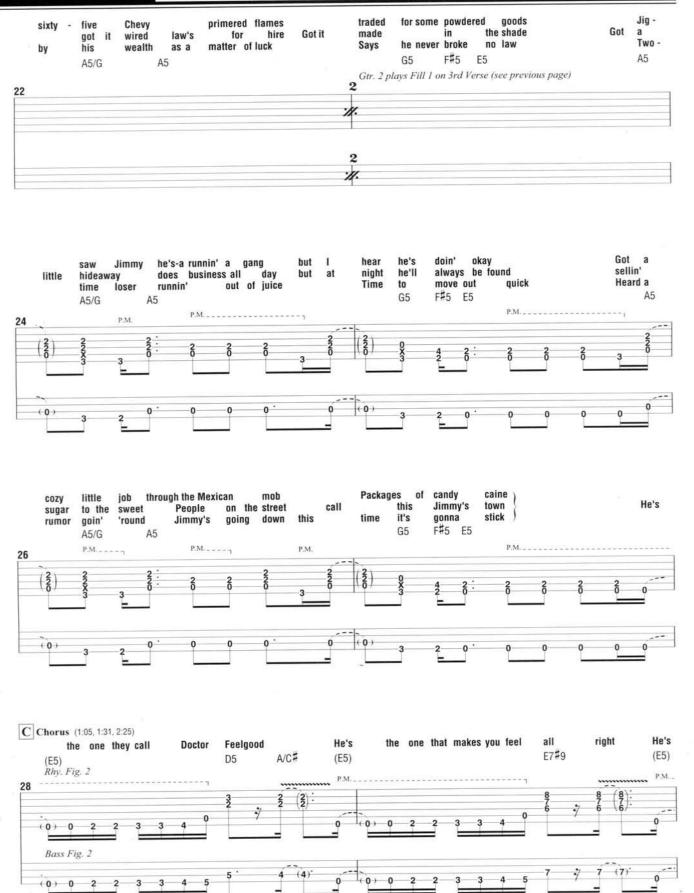


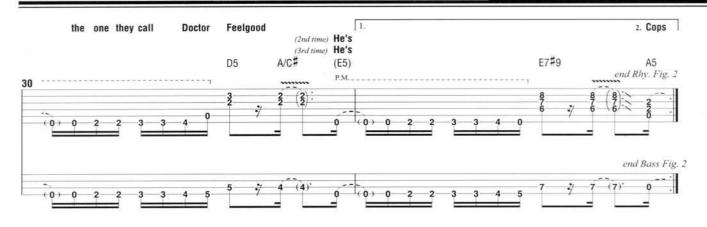


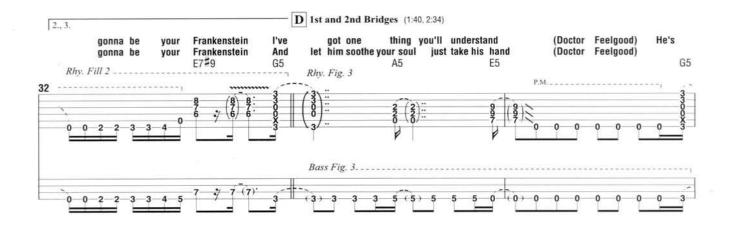


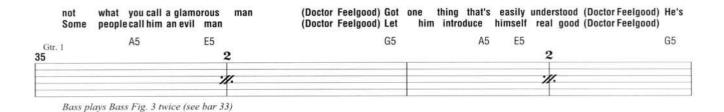


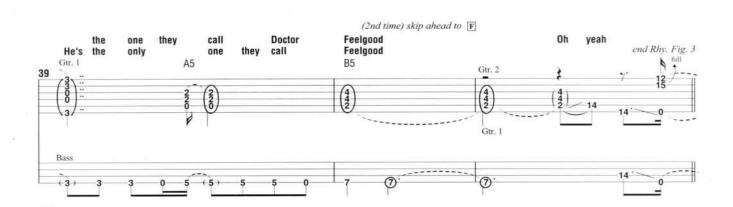




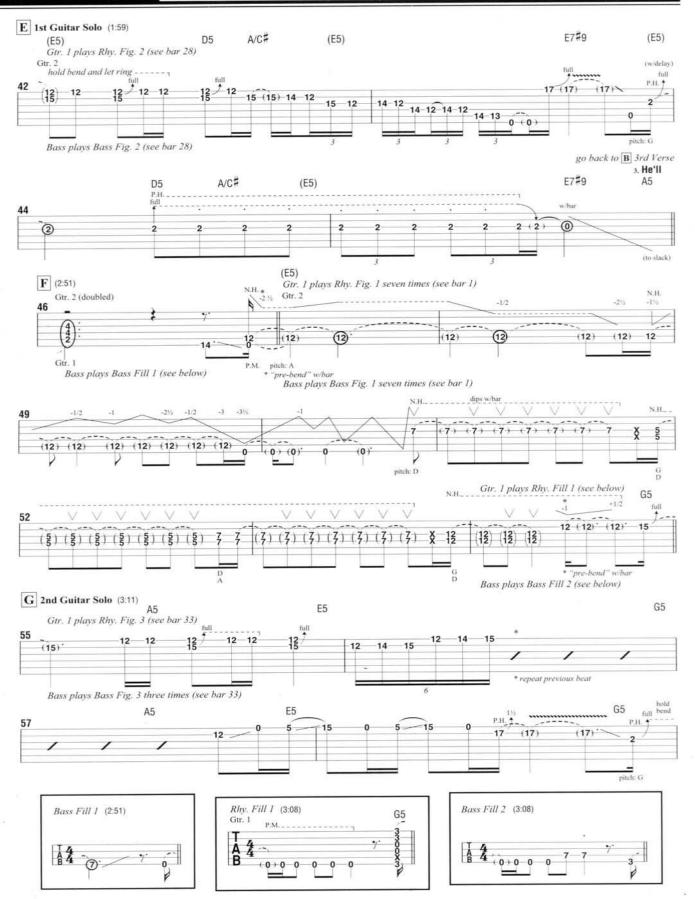


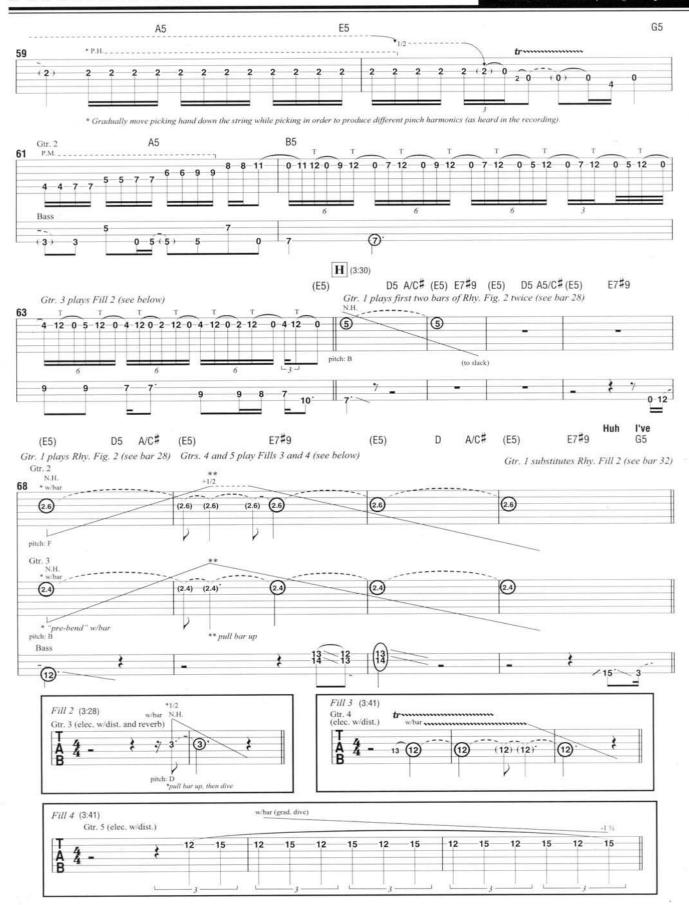




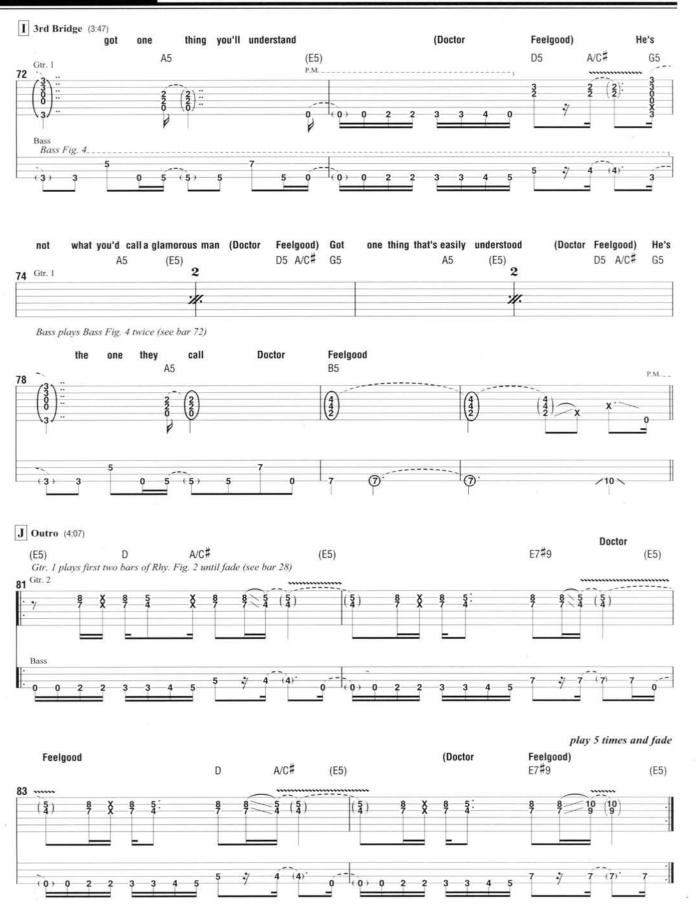














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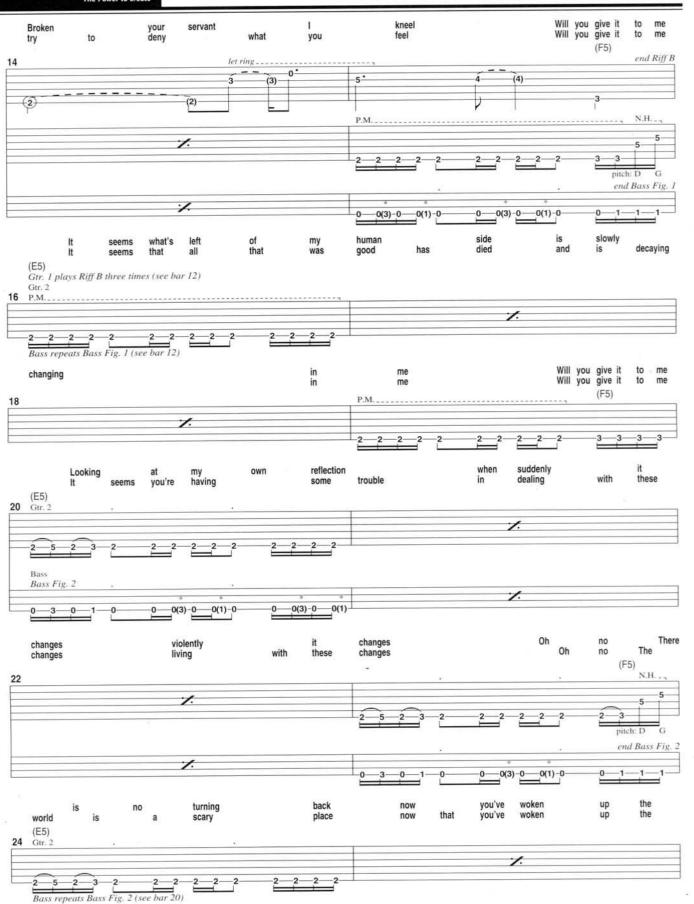
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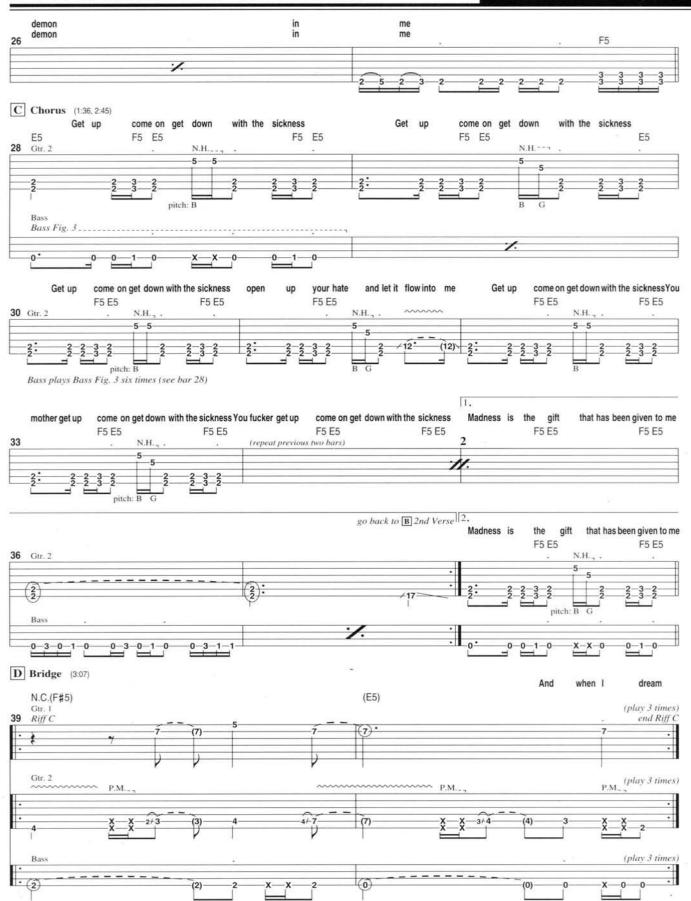




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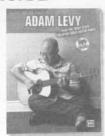
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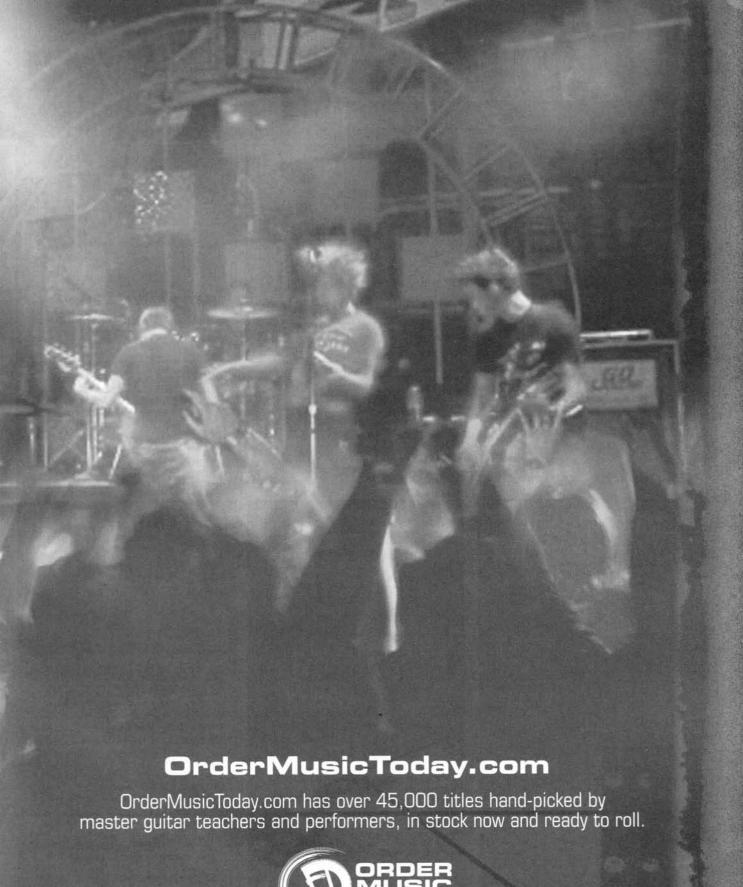
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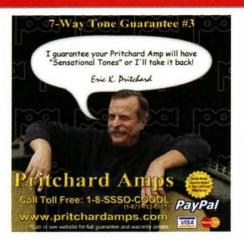
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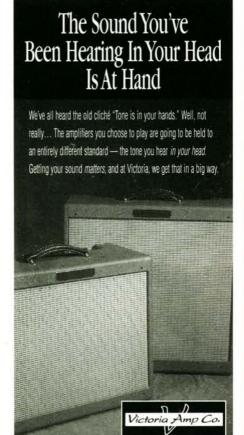
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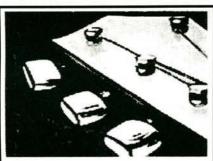


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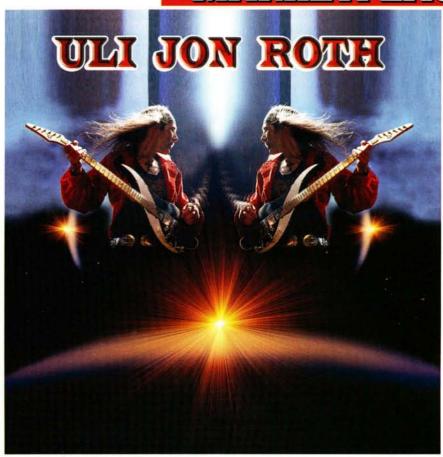
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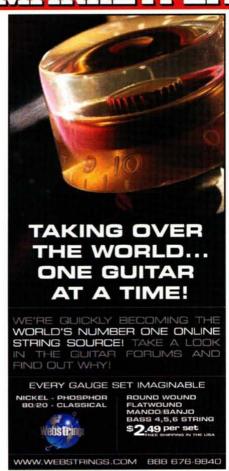
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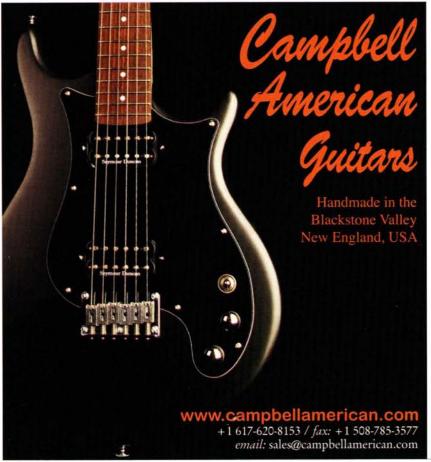
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HUGHES & KETTN E HEAD 154 CELESTION G12 ALNICO SPEAKER 156 OCCTONE "THE PMC" BOSS DS-1 DISTORTION 156 LIST PRICE: \$665.00 MANUFACTURER: The Epiphone Company, hone.com **BODY: Mahogany** NECK: Mahogany, set neck FINGERBOARD: SCALE LENGTH: 24 3/4 inches FRETS: 22 HARDWARE: "LockTone" locking Tunomatic and stopbar CONTROLS: Two volume, two tone PICKUPS: Alnico Classics, patterned after the Gibson '57 Classic hand-rubbed lacquer finish or damag-(neck) and Gibson '57 Classic Plus (bridge) ing some other precious embellishment. "LockTone bridge improves sustain by 19.5 percent.

TAKE TWO

Epiphone "Worn" Firebird Studio and "Faded" Dot Studio

GOLD AWARD

BY ERIC KIRKLAND

graphics and OVERALL VALUE elaborate finishes have become de rigueur among some manufacturers. But as a working musician, I prefer simple-looking guitars of the variety you might see hanging in the back of a pawnshop or standing in the corner of a used-guitar emporium. Perhaps it's their unassuming exterior or well-worn feel that put me at ease. Mostly, though, I simply find it easier to concentrate on playing music when I don't have to worry about scratching a

YE-CATCHING

Epiphone's new "Faded" Dot Studio and "Worn" Firebird Studio guitars

have the same effect on me. Both of these new models capture the charm of weathered instruments, while they offer players state-of-the-art playability and classic tones. Surprisingly, they are both available at phenomenally low prices; each can be found at street prices under \$400. Not knowing this at the time I received the guitars, I assumed I was testing a pair of Epiphone's high-end offerings. Who would have known?

"WORN" FIREBIRD STUDIO

EVEN THOUGH THE Firebird is one of the larger production guitar shapes, the surface area is necessary to create its full tone and plentiful sustain. An ultra-thin sealer over the worn-cherry stain completes the guitar's humble appearance and duplicates the slick tactile

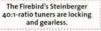
sensation that wood naturally acquires after many years of routine handling.

That said, much of the Firebird's mojo seems to be in its hardware. Epiphone's

affiliation with Steinberger (both companies are owned by Gibson) makes it possible for the Firebird to be equipped with the wondrous Steinberger 40:1 Direct-Drive gearless tuners, perhaps the smoothest and easiest to operate tuners designed. The LockTone Tune-O-Matic bridge and stop-bar assembly is a fairly new locking-bridge design, purported to provide 19.5 percent more sustain than nonlocking bridges of the same type.

Both humbuckers are alnico-based and accurately modeled after Gibson's '57 Classic Series pickups, though the

beefier-sounding bridge pickup is actually closer to a Gibson '57 Classic Plus. The Firebird's pots, three-way toggle and output jack are all uncharacteristically heavy duty for a guitar in this price bracket.





PERFORMANCE

AS EXPECTED, THE Firebird's mahogany body and long headstock created plenty of bass and midrange. But the cutting highs were no less prominent in the mix, probably due to the body's reasonably slender profile. Classic rock tones seemed to flow naturally from the Firebird when it was plugged into my Marshall, and I particularly enjoyed how the guitar's depth tamed the sharp edges of my

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Marshall's attack.

Combined with the heavy distortion of my modified Mesa Rectifier, this mythological predator sounded mean and focused, with fat single notes and thick chords. I would probably make this my primary rhythm weapon in any rock situation and use it as my lead guitar when I need hot clean and crunch tones.

"FADED" DOT STUDIO

THE "FADED" DOT Studio is a custom version of the classic Gibson 335 archtop guitar, the same ax used by practically every genre of guitarist for its big woody tone, unique clarity and acoustic superiority. Its semihollow shell consists of maple laminated between layers of mahogany, helping the big Epiphone create a crisp response that is both warm and edgy. To give the guitar an antiqued look and feel, the worn brown stain is covered only with a light topcoat. This proprietary sealing process lets the wood resonate freely and keeps even the sweatiest hands from sticking to the body or neck.

Epiphone lists the shape of the mahogany neck as a slim taper, but in this age of ultrathin necks, it's perhaps better categorized as a rounded vintage Gibson profile. I was very curious to know how Epiphone achieved such perfectly clean fret edges on the Dot. Upon close examination, I realized that the rosewood board is cleverly bound with rosewood strips, so that it looks like there is no binding at all. The lack of any fret markers on the rosewood board continues the guitar's clean look and jazzy old-school vibe.

Both of the Dot Studio's alnico humbuckers are patterned after Gibson pickups, the neck unit being similar to a '57 Classic and the bridge pickup performing much like a '57 Classic Plus. Impressively smooth pots and a durable three-way switch control the pickup settings.

PERFORMANCE

YOU JUST HAVE to play a few scales and chords on the Dot Studio to understand why so many guitarists become addicted to jazz and semihol-



lowbody guitars. Its cavernous ring is similar to a dreadnaught's, but beautifully compressed and controlled. Jazz enthusiasts will rejoice in how the neck pickup delivers a deeper version of the Dot's defined tones without making the sound considerably darker. The slightly overwound bridge pickup is better suited to early rock tones, punching through the mix with a honky and slightly congested upper midrange.

But the Dot Studio's performance is in no way confined to highbrow dinner events or recollections of rock's formative years. Its particularly guttural acoustic report and Les Paul-inspired pickups gave license to some vicious heavy rock tones. Through a crunchy Marshall, the guitar's inherent aptitude for dynamic variation let me create complex chord textures and some downright nasty solo passages.

THE BOTTOM LINE

I REALLY CAN'T shower these Epiphone guitars with enough praise. From their quality to their tone to their feel, they are terrific guitars. The "Faded" Dot Studio is absolutely a high-performance 335-style guitar at a beginner's price. And the "Worn" Firebird Studio, with it crunchhappy tone and Steinberger tuners, is a dream come true for the rock guitarist on a budget. In either case, I don't think that there's a better value available today.

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"FADED" DOT STUDIO

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BODY: Laminated mahogany/maple/ mahogany

NECK: Mahogany, set neck

FINGERBOARD: Rosewood, bound

SCALE LENGTH:

24 3/4 inches

FRETS: 22 HARDWARE:

"LockTone" locking Tunomatic and stoppar

CONTROLS: One

volume, one tone
PICKUPS: Alnico

Classics, patterned after Gibson '57 Classic (neck) and Gibson '57 Classic Plus (bridge)



SOUNDCHECK the gear in review



ON

Three independent effect processors provide digital reverb, delay, chorus, flanging and tremolo.

CUTTING EDGE

Hughes & Kettner Switchblade head

Four channels cover everything from spanking clean to molten high gain.

BY ERIC KIRKLAND

EARS AGO, WHEN I tested the first digital modeling amps, I thought, This is cool, but it would be great if someone would apply this digital switching and memory technology to a tube amp. It took about a decade, but the day has finally arrived: Hughes & Kettner's groundbreaking Switchblade head is the first completely programmable tube amp, allowing you to save your settings in each of its four channels and recall them through the amp's included MIDI foot controller. Should you like some digital effects with your tube tone, the 100-watt Switchblade has three independent digital effect processors for reverb, digital delay and modulation effects, all of which can be stored and assigned through the MIDI system.

FEATURES

LIKE SEVERAL OF ITS H&K siblings, the Switchblade puts its tubes on display for all to see. Look through the mesh grille and you'll see that no transformers, chokes, capacitors or fans are visible, only the amp's four EL34 and two 12AX7 tubes, making the Switchblade a veritable altar to tube tone.

For a four-channel amp that houses a bank of digital effects, the Switchblade has an uncluttered front panel that's easy to navigate. Because each channel's settings can be digitally saved and recalled, it's necessary for the amp to have just one set of master, EQ, presence and gain controls, as well as a switch that lets you select either the Clean, Crunch, Lead or Ultra channel. There's also a global level control that sets the amp's output and an LED that glows whenever a knob is dialed to its preset value, which is handy for



SWITCHBLADE HEAD

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comparing your tweaks against the original values.

Instead of a generic gain boost, the Switchblade features a musical-sounding boost stage in its gain control that juices just the right frequencies for the selected channel. When the gain dial is rotated fully clockwise, a red LED indicates that the boost is active.

The digital effects are divided into three sections: reverb, delay and Mod-FX (chorus, flanger, tremolo). The reverb has one control knob, while the digital delay features a trio of knobs for delay volume, feedback and time. The Mod-FX also has just one knob, but each of the three modulation effects are active over one third of the knob's



All amp and effect settings, except master volume, can be saved and recalled with the MIDI foot controller. rotation. Turning the knob clockwise increases the rate of the effect within its specified arc, and the processor automatically adjusts the effect's depth.

Backside features include MIDI in and thru jacks, speaker outputs (four, eight, 16 and 2x16 ohm), an effect loop that's switchable between series and

parallel operation, and jacks for the loop footswitch and included MIDI pedal board. Like the control panel, the MIDI pedal is essentially self-explanatory. The bank switches give you access to each of the Switchblade's 32 memory banks, and the four alphabetized switches let you individually select the four presets in each bank. A tap tempo button lets you adjust delay time on the fly.

PERFORMANCE

THOUGH I WASN'T EXPECTING refined clean tones from the Switchblade, I quite easily dialed in a sparkling clean sound that was both articulate and elastic. Adding a little gain, reverb and tremolo easily turned this setting into a meaty Texas-style blues tone.

The Crunch channel hit its best notes in combination with a vintage-style humbucker. It wasn't overly bright or punchy, just crunchy in a solidly British way. The Lead channel was the most versatile of the group, allowing me to dial in loads of gain, then use my guitar's volume to control the amount of dirt in my sound.

But to really light this amp's fire, you need to kick in the high-gain Ultra channel. Fantastic projection, crushing lows and a smooth feel set this channel's core tone apart from other high-gain sounds. Soloists in particular will appreciate how this channel sits on top of the mix, and metalheads will love how controlled it remains at high volumes. As for the Switchblade's digital effects, the delay is absolutely top notch, and the reverb has a wonderful range. The modulation effects are respectable and do a decent job of not interfering with the amp's tube tone.

THE BOTTOM LINE

HUGHES & KETTNER'S SWITCHBLADE represents a near-perfect synthesis of analog circuits, tube tone and digital technology. The four-channel amp is ideal for the plug-and-play guitarist or any player seeking an all-in-one package.



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Mastodon: Leviathan

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Lacuna Coil: Karmacode (25986) Book, \$19.95

Shadows Fall: The War Within (PGM0507) Book, \$21.95

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SOUNDCHECK the gear in review

GOLD RUSH

Celestion 12-inch G12 Alnico Gold speaker



BY ERIC KIRKLAND

HE CELESTION ALNICO BLUE is a favorite speaker of many guitarists due to its sweet mids, percussive presence, warm lows, articulate response and harmonically lush performance. Its 15-watt rating makes it ideal for low-wattage amps, where it can easily be pushed into organic-sounding distortion, but the Blue's voice coil and other components aren't robust enough for today's high-wattage amps.

In recent years, The Celestion Gold's 50 watts of handling several compapower make it nies have asked suitable for 4x12 applications as well as for 2x12 players Celestion to create a higher-wattage that want to use 100-watt heads alnico-magnet speaker with the Blue's tonal qualities. This daunting task required that Celestion's engineers completely rethink alnico speaker design. In late 2006, Celestion finally found the right formula. The new Celestion 50-watt G12 Alnico Gold is more than a big brother to the Alnico Blue; this phenomenal speaker builds upon the Blue's airy foundation, but

delivers its own incomparable

version of tonal bliss.



LIST PRICE: \$420.00 MANUFACTURER: POWER HANDLING:

FEATURES: Solder tag connection, premium components, classic bell-style magnet cover

PERFORMANCE

ALTHOUGH IT IS IMPOSSIBLE to change a speaker's power handling requirements without affecting its tone, Celestion has come close to matching the Blue's tone with the G12 Alnico Gold, and in so doing has created a speaker better suited to the EQ and performance of today's modern amps. I tested a quartet of Celestion's G12 Alnico Golds in one of Rivera's stout 4x12 cabinets, using Marshall, Mesa, Splawn and Soldano heads.

Clean tones were deep and soulful through these alnico drivers, but the Golds actually gave their best performance with heavy crunch and

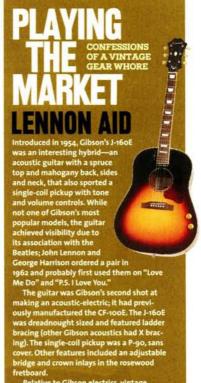
> wicked high-gain tones. The natural hiss of my high-gain signal sounded heavenly through the Celestion Golds. Highs soared. and the Gold's buttery low-mid resonance helped the speakers emote with the sexiest of growls. Supercharged vintage tone aside, the speakers' response was most impressive. The Alnico Golds tracked my movements

so accurately that it felt as if my guitar was plugged directly into the speakers.

THE BOTTOM LINE

THE NEW CELESTION G12 Alnico Gold is not a high-wattage copy of the heralded Celestion Blue but an entirely new speaker that captures the heart of the Blue's famously open sound while it offers its own deep and spacious tone. It's astonishing with clean sounds and even more dramatic with screaming high gain.

CON 50-WATT RATING, ALNICO WARMTH. SUGARY VINTAGE TONE



Relative to Gibson electrics, vintage
J-160Es are fairly affordable these days. At
press time, a 1955 model was spotted for
\$4,850; a 1965, for \$3,100. If you're shopping for an original J-160E, look out for all
the problems accoustic guitars tend to have:
make sure that it's free from body cracks,
and if there are, see that they've been well
repaired. You'll also want to check the electronics, since potentiometers and such have
often been swapped out. And make sure that
the knobs (and the tuners) are original—less
expensive Gibsons have often been pilfered
for their parts. Relative to Gibson electrics, vintage

expensive Gibsons have often been pinered for their parts.

If you're just looking for a guitar on which to can bang out Beatles songs, you might consider Epiphone's limited-edition signature model EJ-160E John Lennon (above). Boasting specs similar to that of the Gibson original, this guitar's street price is around what a Fifties Gibson hardshell case alone would cost: \$500. —Curly Maple

BUZZ BIN NEW, HIP AND UNDER THE RADAR

WHO'S THE BOSSP

Occtone "The PMC" modified **Boss DS-1 Distortion**

CHRISTOPHER OCCHIALINI is the kind of guitarist who thrives on organic distortion, that special brand of gooe overdrive created by a tube amp on 10. But as a New York City guitarist who can't always tote his own amp, he requires a portable device that will always deliver his style of highgain glory. Instead of searching for his ultimate distortion box, the tech-savvy Occhialini checked out a few books on circuit design and

cracked open the back of his basic Boss DS-1 Distortion pedal.

After focusing on how the DS-1 clips into overdrive, he discovered a way to turn the pedal's normally slightly-scooped transistor-driven distortion into a tone that is almost indistinguishable from that produced by a tube gain stage. He also alters the taper of the pedal's tone pot so that it's primarily focused on the upper midrange.

His modified pedal, "the PMC," creates

a dense, midrangeheavy distortion that is remarkably transparent, defined and reactive. It doesn't overtake your tone but instead weaves its warm distortion into your preamp's DNA. The inexpensive Boss DS-1 is a classic distortion pedal, but the Occtone-modified DS-1 is an extension of your instrument. —Éric Kirkland 🍍

OCCTONE "THE PMC"

LIST PRICE: \$140.00 MANUFACTURER: Occtone, occtone.com

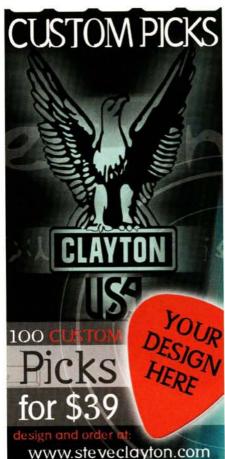


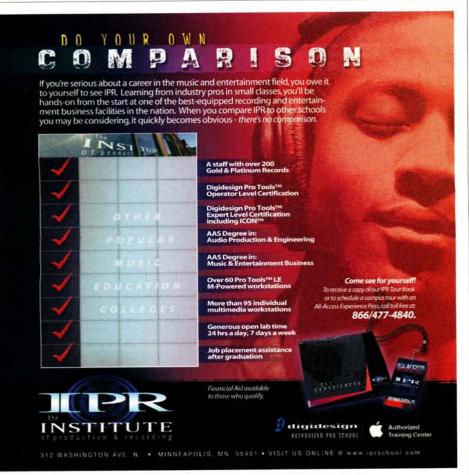


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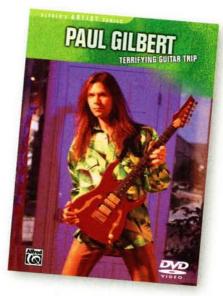


Line 6 Floor POD

The Floor POD multi-effect processor can be used with any guitar amp, as a complete direct-to-PA setup, as a recording interface or as the ultimate headphone practice partner. It has a built-in foot controller and features 12 of the most desired amp and cab models from the critically acclaimed POD 2.0, including the popular Insane model. Line 6's Smart Control FX has seven effects, including phase, chorus, flange, tremolo, delay and reverb, and two can be operated simultaneously. All effects can be tweaked, and delay times can be adjusted using tap tempo. Floor POD has 64 custom presets, three footswitches for preset select and effect on/off, a tuner, a CD/MP3/iPod input, a headphone jack, stereo 1/4-inch outs, chrome knobs and a heavy-duty chrome handlebar for the guitarist on the go. List Price: \$279.99; Line 6, line6.com

Vox Amplification Classic Plus amplifiers

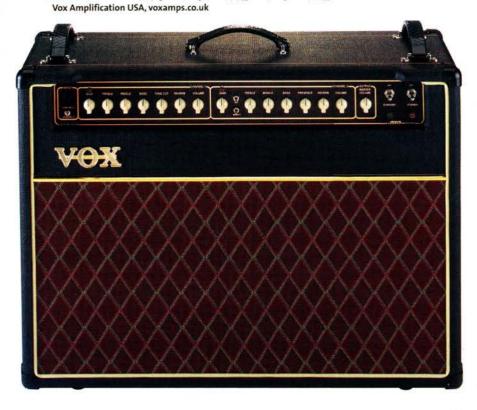
The Classic Plus range of all-tube channel-switching amplifiers include the AC100CPH 100-watt head, the AC50CPH 50-watt head and the AC50CP2 50-watt 2x12 combo, each designed to deliver classic and modern sounds. The Classic Plus amplifiers are designed on an EL34-powered tube complement and have two independent, foot-switchable channels. Channel 1 recreates the indelible sounds of the legendary Vox AC30 amplifier, while Channel 2 boasts the highest gain Vox has ever offered, allowing everything from warm classic rock tones to aggressive hard-rock sounds. The new amps have a high-quality foot-switchable spring reverb with level control for each channel, as well as a versatile series effect loop with selectable level control and true-bypass switching. List Prices: AC100CPH, \$1,650.00; AC50CPH, \$1,450.00; AC50CP2, \$1,750.00



Alfred Publishing Paul Gilbert: Terrifying Guitar Trip DVD

Paul Gilbert's best-selling guitar video, Terrifying Guitar Trip, is now available on DVD. Terrifying Guitar Trip teaches guitarists how to play with intensity, speed and finesse, using numerous musical examples. The DVD is suitable for beginners and includes lots of challenging licks for intermediate and advanced players as well.

List Price: \$29.95 Alfred Publishing, alfred.com





SOUNDCHECK the gear in review

JUST SAY NANO

Electro-Harmonix Nano Clone chorus pedal



BY CHRIS GILL

HILE BUDGET DISTORTION stomp boxes are dime-a-dozen, the affordable chorus pedal is a rare breed. Fortunately, Electro-Harmonix is rescuing cashstrapped musicians with the Nano Clone, a stripped-to-the-essentials chorus stomp box that produces the classic chiming doubling effect that guitarists love. Part of Electro-Harmonix's new Nano line of pedals, the Nano Clone boasts profeatures like rough-and-ready construction and Electro-Harmonix's unmistakably quirky tones.

FEATURES

SORT OF A STRIPPED-DOWN version of EH's popular Small Clone—the chorus made famous by Kurt Cobain—the Nano Clone has just



one control, for rate. The depth is dialed to a preset level, but it's thick and rich enough to satisfy most chorus connoisseurs. Other features include a mono input and output, a sturdy bypass switch, an LED, and a jack for an optional ninevolt power supply, although a single nine-volt battery will last through several months of gigs before it sputters out.

PERFORMANCE

THE NANO CLONE COULD not be any easier to use: just stomp on the switch and dial in the desired rate. The standard, 12-string-like doubling effect lurks between the 10 o'clock and 2 o'clock positions. Above that the Nano Clone produces a thick warble similar to a Uni-Vibe; below those settings it generates a slow sweep that's almost like a phase shifter but with a less-pronounced swoosh.

The Nano's chorus effect has the richness and warmth you'd expect

from an analog chorus, but like a vintage chorus unit, it's also a bit noisy. The noise isn't too noticeable when playing at low volume, but through a loud amp with lots of gain, it can sound like an idling jet engine.

THE BOTTOM LINE

IF YOU WANT A straightforward classic chorus effect and don't want to spend extra cash for a bunch of bells and whistles you'll probably never use, the Nano Chorus is the way to go. It pretty much does one thing, but it does it well and with enough character and flexibility to keep your tone from sounding like a clone of every other dude with a chorus pedal.

PRO	CON
LOW PRICE, CLASSIC ANALOG CHORUS TONES, STURDY	NOISY

ATTACK OF THE CLONES

Electro-Harmonix Clone Theory chorus-vibrato pedal



BY CHRIS GILL

ANUFACTURERS
CHURNED out
dozens of chorus
pedal models in the Eighties, but none

sounded as sick and twisted as Electro-Harmonix's Clone Theory. Capable of producing true pitch modulation vibrato as well as that distinctive doubling effect heard on countless songs by the Police, Rush and the Fixx, the Clone Theory was the most versatile chorus pedal around. Now E-H has resurrected the pedal in a smaller, sturdier housing and added stereo output, true bypass and battery-operated capabilities.

FEATURES

LIKE SEVERAL PEDALS in one, the Clone Theory has three mode settings— Chorus 1, Chorus 2 and Vibrato—that provide a useful variety of effects that range from subtle to bizarre. Chorus 1 has a preset depth setting; rate is the only variable control here. If you prefer to tweak both rate and depth, select



Chorus 2, which provides a wider selection of chorus effects, from a 12-string-like shimmer to queasy seasick warbles. The Vibrato mode

produces pitch fluctuations with adjustable depth and rate.

Working guitarists will appreciate the pedal's gig-worthy die-cast case, the ability to power the pedal with a standard nine-volt adapter, and the bright red LED that glows like Satan's

Weber grill when the effect is engaged. A main output and stereo output allow mono and stereo operation, with the stereo output providing a signal that's 180 degrees out of phase for truly mind-warping effects.

PERFORMANCE

IF YOU WANT THE classic chiming cho-



LIST PRICE: \$158.00

MANUFACTURER:

Electro-Harmonix, ehx.com

electro-barmonix



rus effect, Chorus 1 will get you there in a hurry. Chorus 2 is much more versatile, and with both the rate and depth controls at 12 o'clock and above, the sounds get into Residents and Primus territory. While the Vibrato mode can emulate the warbling vibrato of a Fifties Magnatone amp to a tee, it can also take your pitch for a wild, unpredictable ride and create spacey laser zaps. The Clone Theory sounds lush and lively through a clean amp, but through a dirty amp it can be a bit region.

THE BOTTOM LINE

WHETHER YOU want to fatten up your solos, venture to bizarro world or relive the Day-Glo Eighties, the Clone Theory will do the deed. Built to last, it will deliver its luscious and lurid tones long past the 2000-era revival.

PRO	CON
DEEP, LUSH DRAMATIC CHORUS AND VIBRATO, DURABLE HOUSING	PRODUCES NOTICEABLE HISS



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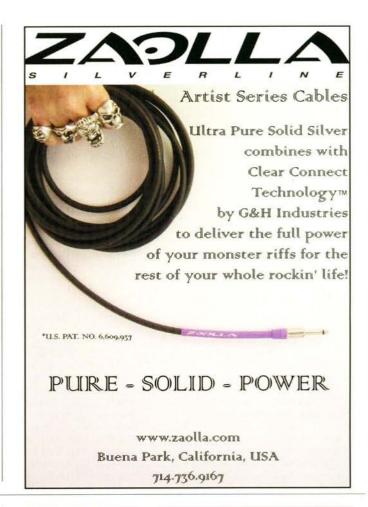
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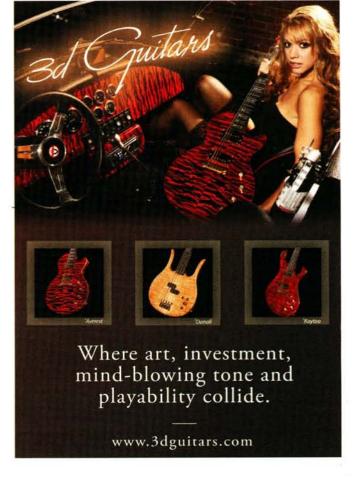
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THE HOLE TRUTH acoustic gear in review

A FOR EFFORT

Baden A-Style acoustic-electric guitar

BY CHRIS GILL

ADEN GUITARS DESCRIBES THE bold new designs of its instruments as works of art. Whereas most guitars produced today seem like the visual equivalent of "American Gothic," the Baden A-Style's unique asymmetrical shape is reminiscent of a cubist rendering of the instrument.

Its form follows function: looking like a splice between a parlor guitar and a larger auditorium-style acoustic. the A-Style fuses the sparkling treble of the former with the commanding bass and rich resonance of the latter. The smaller treble bout also functions like a cutaway, providing access to the top fret, without the tonal compromises that most cutaway designs impart.

The brainchild of T.J. Baden, formerly Taylor Guitars' vice president of sales and marketing, Baden guitars are an international effort, designed, marketed and built by talented individuals from across the U.S. Austria, Denmark, Germany, Japan and Vietnam (where the guitars are manufactured with six French luthiers overseeing the operation). It's a true coalition of the willing.

FEATURES

LIKE ALL BADEN GUITARS, the A-Style is a study in simplicity. The rosette consists of a single ring of rosewood that surrounds the soundhole's edge. The rosewood fretboard is devoid of inlays, and the Baden logo is the only decoration on the headstock. The highquality materials-a solid Sitka spruce top, solid Indian rosewood back and sides and solid mahogany neck-are the guitar's attention getters, with their arrow-straight grain, and they are covered in a light nitrocellulose lacquer finish that is appropriately understated. Ebony tuner buttons and rosewood body binding provide an understated touch of luxury and elegance that enhances the A-Style's simple beauty.

My test guitar came with an optional Fishman Ellipse Aura (\$400) pickup/preamp/acoustic imaging system installed inside the soundhole. This compact, but powerful, system makes a guitar sound as if it's being miked in a professional recording studio using a high-end microphone. The system has controls for volume, phase, image/ pickup blend, anti-feedback, image and low-frequency tone shaping; it also has a mini-USB jack for downloading additional audio images. Even though the system is mounted inside the soundhole, the numerous controls are easy to reach.

The A-Style looks and feels like a fine hand-built acoustic because it is one. Its craftsmanship and attention to detail are as immaculate as what you'd find on an expensive custom acoustic, yet it's priced comparably to a high-end, mass-produced factory instrument. The action on my example was a little low for my taste, but a simple saddle adjustment brought it up to my liking.

PERFORMANCE

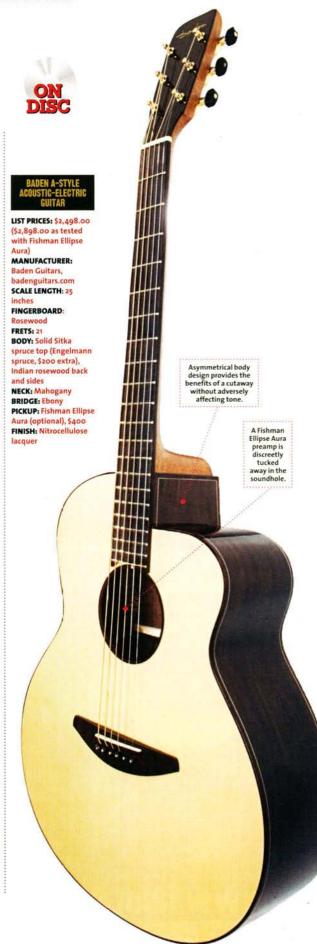
A FEW MINUTES of playing the A-Style reveal that the guitar is unlike any other on the market. Its tone is exceptionally well balanced, with the volume output of every string seeming perfectly matched. The bass is big without being overly prominent, the midrange full, and the treble bright, yet warm. The guitar is very comfortable to play, with a gently curved C-profile neck that's slim enough to encourage fast flourishes, yet hefty enough to provide a good, solid grip, and the body shape makes it easy to reach all the way to the 21st fret.

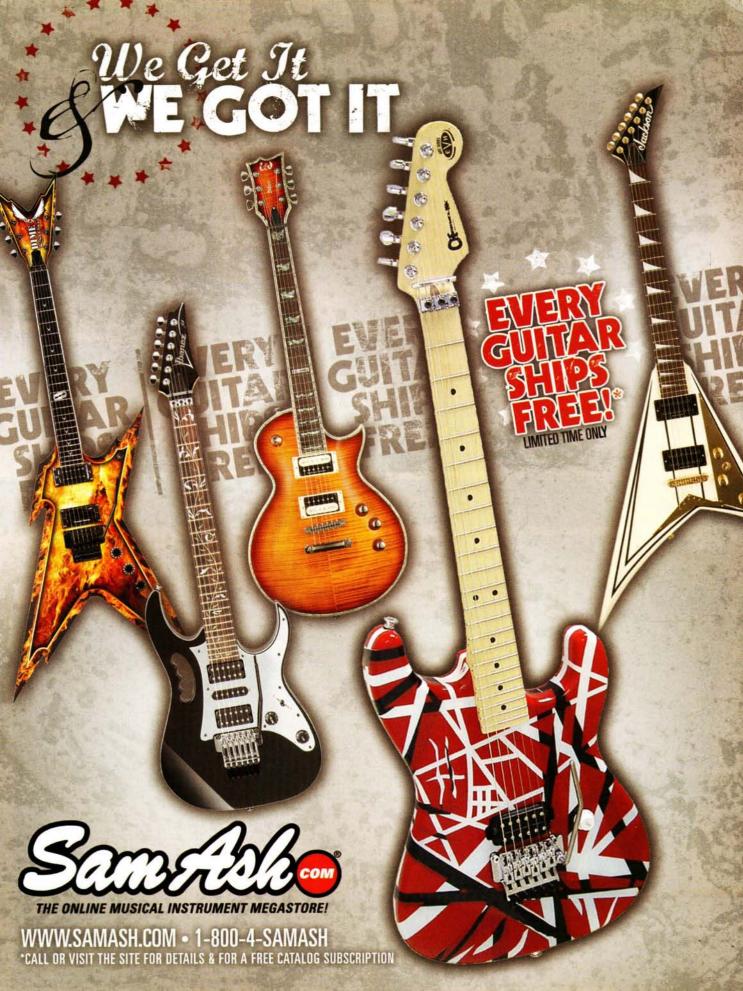
The Fishman Ellipse Aura is the perfect complement to the A-Style, both visually and aurally. Just as its soundhole-mounted design doesn't detract from the A-Style's elegant looks, the Ellipse Aura's output is as warm, rich and vibrant as the guitar's natural acoustic tone. The high-quality miked sounds of the imaging files can be blended with the signal from the bridge-mounted pickup, producing what are perhaps the most lifelike acoustic tones I've heard from a builtin acoustic guitar amplification system.

THE BOTTOM LINE

IF YOU'RE LOOKING FOR a guitar that stands out in terms of looks and sound, the Baden A-Style is a top contender. And with the Ellipse Aura system installed, it's the ideal companion for studio and stage. Handcrafted guitars this fine are difficult to come by at even twice the A-Style's list price, but the Baden delivers the quality you expect, at a price you won't believe.

PRO	CON
HIGH-QUALITY MATERIALS AND HAND-BUILT CRAFTSMANSHIP, OUTSTANDING FISHMAN ELLIPSE AURA SYSTEM	ACTION WAS SLIGHTLY LOW ON THE TEST EXAMPLE





TECHEDUCATION the ins & outs of axes & amps

GOT WOOD?

ON DISC

Matt Bruck helps readers bone up on their knowledge of tone woods.



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MATT BRUCK?



N THIS MONTH'S Tech
Education CD-ROM segment,
I demonstrate the proper way
to clean and condition fretboards to
ensure their longevity and peak performance. Watch as I demonstrate this
relatively easy process and show you
the cleaning techniques and products
that I use.

Which body wood is often preferred in the construction of solidbody electric guitars, and what would be the advantages of the wood used? Also, what are the differences between a bolt-on neck and a set neck? I ask because, even though I have played for five and a half years, I really would like to learn the ins and outs of guitar components.

* * * *

-Jeremy

Some of the most common woods used in guitar building are, in order of popularity, alder, mahogany, ash, basswood and maple. All woods have varying degrees of hardness, density, weight and tightness of grain, and these factors are greatly responsible for determining how a guitar sounds. For instance, maple is a hard dense wood and produces a sound that is bright and sustaining. Mahogany is a

more porous wood and produces a warmer and darker tonality. For more on this topic check out my book, Guitar Gear 411 (Alfred Publishing, \$16.95), where I cover this topic in detail.

My book also provides detailed answers to your question regarding bolt- on and set-neck guitar designs. A bolt-on neck, found on Strats and Teles, sits in a pocket that has been routed out of the guitar's body, and it is attached to the body with bolts or screws. A set neck, like those found on a Gibson Les

Paul, sits in a pocket in a somewhat similar fashion to a bolt-on, but is permanently glued into position.

When should I restring my acoustic, and what strings do you recommend for a finger picker and a strummer?

The schedule for changing strings is a matter of personal preference. It all depends on the tone and feel that best suits your style. For some, the warm tone and high-end roll-off of "brokenin" strings is just right. For others, the crispness and bright articulation of a new set works best.

With that said, I will say that if you're going to play live and haven't

MAddarie

changed strings for a while, you'll reduce your chance of breaking a string in the middle of your show if you install a fresh set. There

are endless types of acoustic strings out there to choose from, but since you asked, my favorite for feel tone and overall satisfaction are D'Addario E.J-16 Phosphor Bronze. I love 'em!

* * * *

I am a pawn broker in Houston, and your Tech Ed column is worth its weight in gold. I came across a Guitar Center 29th Anniversary Strat (Mexican). I took it to Guitar Center here in Houston and they didn't know shit about it. It looks like an SRV-1, but with a Hot Rail pickup in the bridge position. I was hoping you might be able to help me find some information about it. I paid \$50 for it, and I know that's good, but a street value would be nice.

> —Tim Scott Houston, TX

From the research I did, I found that your guitar in good condition is worth between \$350 and \$500 with a case.

Thanks for your compliments on Tech Ed. I appreciate them and your support.

* * * * *

If you were to install a Hipshot Tremsetter on a guitar equipped with a Floyd Rose tremolo system, would you still have to block the tremolo to perform string changes? Also, is the EVH D-Tuna compatible with the Floyd Rose Speedloader?

—Jacob Black Athens, AL

With the installation of a Hipshot Tremsetter, you would not be required to block the Floyd Rose to perform string changes, it would only be a choice for you to make. The Tremsetter offers increased stability in much the same way as blocking does. Bear in mind that using a Tremsetter will increase the stability of the Floyd not only under playing conditions but also during a string change. To the best of my knowledge, the D Tuna is not compatible with the Speedloader system.

* * * *

I'd like to install a Tremsetter on my Ibanez
RG350DX. Once I've installed it, will I have
to readjust the Tremsetter also every time I
change string gauge? (I always paddle
between sets of .009-.046 and .010-.046
and do all the necessary setup adjustments
myself.)

—Marcell Kaersenhout Paramaribo, Suriname South America

The change in tension between those two gauges is not very drastic. If any adjustment to the Tremsetter is required when you change gauges, it will be minimal. You should be good to go.

* * * *

I have been customizing my Epiphone Les Paul Zakk Wylde style. In my research, I've noticed that he takes the strings through the front of the bridge and then over the top of it. When I asked my local music store if I could order one like it they told me that it is just a normal bridge, that it does not have grooves for the strings. Is it a special bridge and set up, and what is the reason he strings it that way? What change, if any, will it make to the sound, or is it just another signature from the Man?

-Andrea Dunlap

As I've always understood it, the overthe-top stringing method increases resonance at the bridge, which in turn increases the fullness of the guitar's tone. No special bridge is required to do this: the strings travel in a straight path because they emanate from the same holes that they would in traditional stringing. As for Zakk, I think it serves him tonally and as a signature of his style.

> Hipshot Tremsetter



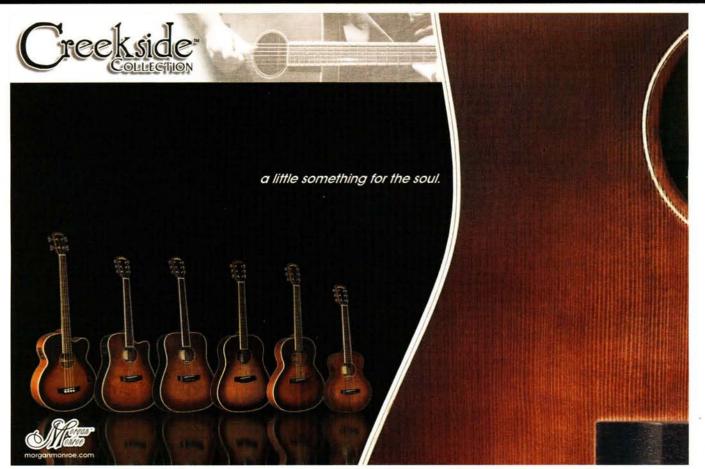




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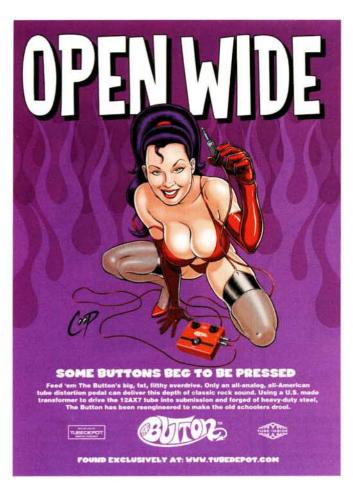
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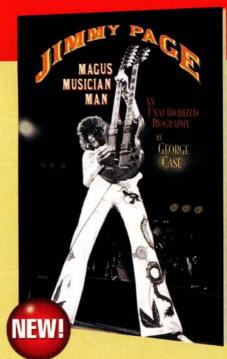
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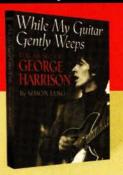


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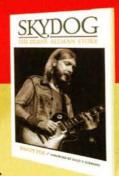
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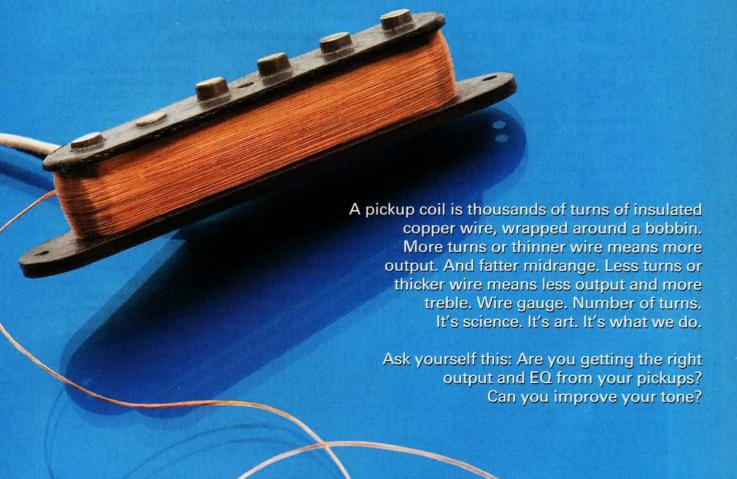


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THE GUITAR RIGS OF THE STARS

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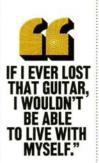
Unearth's Ken Susi reveals the inner workings of his no-nonsense rig and his secret for making sparkling tone.



>> DESIGN PHILOSOPHY Unearth's Ken Susi prefers to be a minimalist when it comes to his rig. "A head through a cab or two is the best scenario, because it keeps the potential for problems to a minimum," he says. Even so, the guitarist's current setup requires two heads-a VHT Pittbull Ultra-Lead and a VHT Deliverance-each of which drives two cabinets. "I want to run four cabs, but I don't want to split the output of one head so many times." Nevertheless, the rig is rather simple: for each amp, he is essentially running his guitar through a Maxon OD808 Overdrive and a Boss NS-2 Noise Suppressor.

As for the heads, their tones are different but complementary. "The Pittbull is very clean, precise and aggressive," says Susi. "The Deliverance has extra saturation and tucks nicely underneath the Pittbull."

>> CONTROL ISSUES "I never switch channels on my amp," says Susi. "I have a Seventies mentality: when I want a clean tone, I'll drop the volume knob on my guitar a smidgen and go from there." His OD808 and NS-2 pedals stay on all the time; the only other pedal in his signal path is the Maxon AD9 Analog Delay that resides in the Pittbull's effect loop, where it's used to add "a little texture to leads." Susi doesn't do the switching though: "I let my guitar tech, Grizz [Greg

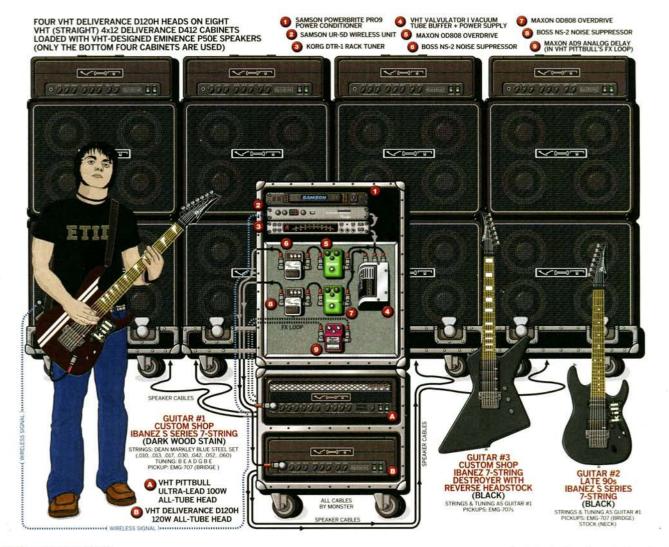


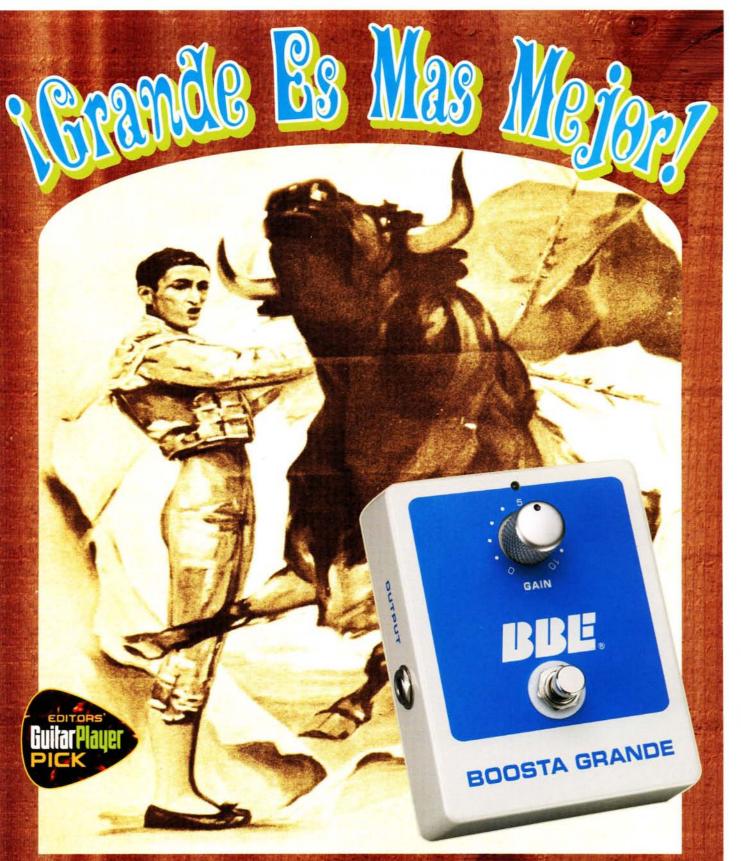
Middleton] push that button."

>> FAVORITE PIECE OF GEAR "My black Ibanez S Series seven-string guitar," says Susi, referring to Guitar 2 in the illustration. "I bought it in '98, and I've used it at every show since them. It still plays amazingly, despite all its scars and bruises. It's my prize possession and is probably the most sacred thing I have. I'm retiring it after this year, because if I ever lost that guitar I wouldn't be able

>> SECRET WEAPON "My Maxon
OD808," says Susi. "It's the most transparent and nicest sounding overdrive
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